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61
1920
July 6
L.&S.

SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

OF

OLD MASTER AND OTHER DRAWINGS

(FRAMED AND IN THE PORTFOLIO).

Days of Sale.

First Day	Tuesday,	6th July	Lots 1 to 113
Second Day	Wednesday,	7th July	Lots 114 to 227

1920.

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CATALOGUE
OF
OLD MASTER AND OTHER DRAWINGS
(FRAMED AND IN THE PORTFOLIO).

FIRST DAY'S SALE,
including the **Properties of**

W. H. Clough, Esq., *of Northgate, Cleckheaton;*
The Earl of Haddington, *of Tyninghame, Prestonkirk, N.B.;*
Miss M. M. Olivier, *of Boxtrees, Headington, Oxford;*
Mrs. D'Allemagne, *of 36 Denbigh Street, South Belgravia, S.W.;*
Charles W. Bell, Esq., *of Bronsil, Eastnor, Ledbury;*
and from other private sources,

COMPRISING EXAMPLES OF THE WORK OF

Michael Angelo	H. Goltzius	W. Van Mieris
Fra Bartolomeo	W. Poussin	Wm. Van de Velde
F. Boucher	Andrea del Sarto	Leonardo da Vinci
G. B. Cippriani	Domenico Tiepolo	Sir A. Van Dyck

&c.

SECOND DAY'S SALE,
DRAWINGS IN PENCIL AND WATER-COLOUR,
by Masters of the English School,

INCLUDING

Adam Buck	Cooper Henderson	P. Sandby, R.A.
Sir A. W. Callcott, R.A.	J. Hoppner, R.A.	T. Stothard, R.A.
J. S. Copley	G. Morland	T. Rowlandson
R. Cosway, R.A.	S. Prout	J. Varley
T. Gainsborough	W. H. Pyne	F. Wheatley, R.A.

&c.

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BY MESSRS.

SOTHEBY, WILKINSON & HODGE
(Sir Montague Barlow, K.B.E., LL.D., M.P., G. D. Hobson, M.A., & Major F. W. Warre, O.B.E., M.C.),
Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35 NEW BOND STREET, W. 1,
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II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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SOTHEBY, WILKINSON & HODGE,
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CATALOGUE

OF

OLD MASTER AND OTHER DRAWINGS.

FIRST DAY'S SALE.

IN THE PORTFOLIO.

The Property of W. B. Clough, Esq.,

of Northgate, Cleckheaton.

TITIAN.

1 Figure holding a banner surrounded by Angels, *pen and bistre*; and two others 3 14

Mellaart

SALVATOR ROSA.

do 2 Man reclining on a bank, *pen and bistre*; and two others 3 14

MARTIN DE VOS.

do 3 Saint and two Angels, with cross and column, *pen and bistre wash, collection Woodburn*; and two others 3 1 4

BERGHEM.

4 Cattle and Figures in a landscape, *pen and sepia wash*; and two others 3 8 .

Clough

VINKERBOOMS.

1 8 5 Soldiers passing through a wood, *pen and bistre*; and five others 6 Reader

MARCO RICCI.

4 . 6 View of Ruins near Rome, Guache 1
17¼ *in. by* 11½ *in.* Colnaghi

GIACOMO PALMA.

1 15 7 The Entombment, *pen and bistre*; and two others 3 Ezekiel

F. BOUCHER.

11 10 8 Nude Child reclining, *sanguine*; and two others 3 Turnley

RAPHAEL.

10 . 9 Adoration of the Magi, *from collection of Sir Joshua Reynolds, pen and bistre* 1
16½ *in. by* 9½ *in.* Ezekiel

HOLBEIN.

4 10 10 Figure of a Woman, showing the skeleton on one side, *pen and sepia, heightened in gold*; and two others 3 Turnley

WM. VAN DE VELDE.

5 . 11 Hull of a Battleship, *pencil and Indian ink*; and one other 2 Ezekiel

VANDYCK.

6 10 12 St. George and the Dragon, *pen and bistre with red chalk*; and one other 2 Merton

DUTCH SCHOOL.

13 Landscape, with ruined column and figures by a river; and two others 3

VAN GOYEN.

14 Landscape, with a river, stormy day; and four others 5

GIOVANNI BATTISTA CIPRIANI.

15 Sketches of Figures for a picture of "The Deluge," *pen and sepia*; and three others 4

JOHN FREDERICK LEWIS, R.A.

16 A Cairene Lady, *coloured chalks*; and one other 2

T. GAINSBOROUGH.

17 Landscape, with road and waggon; and two others 3

THOS. GIRTIN.

18 Pont Saint Michel, Paris, *sepia over soft ground etching*, and one other 2

WILLIAM J. MULLER.

19 Acropolis of Ilos, Lycia, *water-colour, signed and dated January* 8, 1844 1

SIR JOSHUA REYNOLDS.

20 Nude Figure of a Child standing beside a tree, *black and red chalk*; and thirty-two drawings of Italian and Swiss views; and six others, studies 39

BAKHUYSEN.

21 Bay Scene, with shipping, *water-colour*; and two others (framed) 3

The Property of the Earl of Haddington,

of Tyninghame, Prestonkirk, N.B.

DURENVANI.

22 Drawings of Soldiers, *character studies*; and others, *in water-colours* 55

23 Eight miniature water-colours after Italian masters 8

FRANCESCO SALVIATI.

24 Study for Ceiling; and eleven other drawings and two reproductions 14

W. VAN MIERIS.

25 Nymphs surprised while bathing, *pencil*; and thirteen others, *various* 14

GUILIO ROMANO.

26 Rape of the Sabines; and twelve others, *various* 13

G. B. LORENZETTI.

27 Study for a Statue; and thirteen others, *various*, and one reproduction 15

ZUCCARO.

28 Study for a Fresco; and thirteen others, *various* 14

DÜRER.

Moore 29 Christ disputing with the Doctors; and fifteen others, *various* 16 7 10

ANDREA DEL SARTO.

Cabin 30 Head of a Woman, *in coloured chalk*; and nine others, *various* 10 11 10

PANNINI.

Moore 31 Study of Ruins, with figures; and fourteen others, *various* 15 13 10

Other Properties.

RUISDAEL.

32 An Old Barn, with willow-tree near a pond, *water-colour*; and three others 4 Parsons

A. VAN DE VELDE.

33 Cattle at a Fountain 1 Cameron

REMBRANDT.

34 An Oriental Scene, *pen and sepia* 1 Ezekiel

P. VERONESE.

35 St. Sebastian, with other Saints, and the Virgin and Child with Angels in the Clouds 1 do

ANTONIO TEMPESTA.

36 Battle Scene 1 Mellaart

VANDYCK.

37 Queen Henrietta Maria 1 Cameron

RAPHAEL.

38 The Holy Family, *sepia, heightened with white*; and eleven others 12 Moore

ITALIAN SCHOOL.

39 Study of a Female Figure, *pencil* (framed) 1 Mellaart

EARLY ITALIAN SCHOOL.

40 The Birth of Christ, *pen and sepia wash* 1

DOMENICO TIEPOLO.

41 One hundred and two Carnival Scenes, with many figures, *drawn with pen and bistre and enriched with washes of bistre and Indian ink, signed* 102
11½ *in.* *by* 16 *in.*

J. B. TIEPOLO.

42 The Baptism of Christ, *pen and sepia*; and fifty-seven others, *various* 58

43 Volume of 91 drawings by W. Delamotte and 112 various other drawings 1

BATTISTA FRANCO.

44 Allegorical Subject; and three others 4

F. VAN MIERIS.

45 The Card Player; and eight others 9

VAN DER UDEN.

46 A Landscape, *water-colour*; and five others 6

JAMES MALTON.

47 The Mall, Hammersmith, in 1798, *water-colour*; and six others 7

SCHOOL OF REMBRANDT.

48 Christ appearing to the Apostles

The Property of Miss M. M. Olivier,

of Boxtrees, Headington, Oxford.

W. POUSSIN.

3 · 49 Sportsmen with Dogs, *sepia*; and one other 2 Ezekiel

VAN DE VELDE.

4 · 50 Study of Ships, *pen and ink*; Study of a Sailing Boat; and one other 3 Crawford

CORREGGIO.

4 · 51 The Annunciation, *red chalk*; and two others 3 Ezekiel

CARRACCI.

2 5 52 Study of a Man; and five others 6 Stewart

LE PRINCE.

5 5 53 Study of two Figures; and four others 5 Sabin

MOUCHERON.

5 15 54 Classical Landscape, with Buildings and Bridge, *water-colour* 1 Ezekiel

SWANEVELDT.

2 10 55 Landscape, with Woman on a Donkey; and three others 4 Meatyard

No. 57.

ITALIAN SCHOOL.

56 The Dead Christ supported by an Angel; and eight others 9

REMBRANDT.

57 An Oriental Figure standing, and three other figures seated, *pen and bistre washed with Indian ink* 1

[*See* ILLUSTRATION.]

W. VAN DE VELDE.

58 Ships on a Calm Sea; and one other 2

BERGHEM.

59 Cattle and Sheep, with figures, by a stream; and one other 2

SAMACCHINI.

60 Theological Council, *pen and wash*; and four others 5

FRAMED.

CORREGGIO.

61 Studies of three *putti*, *red chalk on white paper; oval* 1
$7\frac{5}{16}$ *in. by* $10\frac{1}{2}$ *in.*

NICHOLAS POUSSIN. (?)

62 Martyrdom of St. Agatha; composition of numerous figures in a courtyard surrounded by buildings, *black and white chalk on blue-grey paper* $5\frac{7}{16}$ *in. by* $9\frac{7}{16}$ *in.*

BECCAFUMI or PARIS BORDONE.

8 . 63 A seated Sibyl; whole-length figure facing the spectator, *bistre pen and wash, heightened with white on blue-grey paper* $14\frac{5}{8}$ *in. by* $8\frac{7}{16}$ *in.* Russell

SCHOOL OF RUBENS.

2 . 64 Five struggling Figures and a Horseman; study for a "Rape of the Sabine Women," *black chalk on buff paper* $9\frac{3}{8}$ *in. by* $11\frac{3}{4}$ *in.* Meatyard

VAN DYCK.

17 . 65 An *amorino* hanging up a drapery or festoon, *black and white chalk on buff paper.* $16\frac{3}{4}$ *in. by* $12\frac{5}{8}$ *in.* Morton

[*See* Illustration.]

PIETER BRUEGHEL THE YOUNGER.

2 5 66 Scene in a Village, with a Squadron of Cavalry and a House on Fire, *bistre pen and wash on white paper* $4\frac{1}{8}$ *in. by* $6\frac{3}{4}$ *in.* Wallcourt

[*See* Illustration.]

RUBENS.

8 10 67 Half-length nude figure of Dalila, heads of Samson, the Nurse, and two others; studies for the picture in the Old Pinacothek at Munich, *black and white chalk on buff paper.* $13\frac{3}{4}$ *in. by* $8\frac{1}{4}$ *in.* Nobbs

[*See* Illustration.]

RUBENS.

11 10 68 Head of an Angel in profile to the right, *black chalk on white paper.* 8 *in. by* $7\frac{1}{4}$ *in.* do

[*See* Illustration.]

No 65.

No. 66.

No. 67.

No. 68.

A. BOTH.

69 The Mountebank Dentist; composition of seven principal figures, *black chalk on white paper, signed.* $6\frac{1}{16}$ *in. by* $6\frac{9}{16}$ *in.*

LECLERC.

70 Two nude Male Figures seated on steps, *red chalk on white paper, engraved* $18\frac{5}{8}$ *in. by* $13\frac{3}{8}$ *in.*

CASTIGLIONE or ROSA DI TIVOLI. (?)

71 A reclining Shepherd, Cattle and Sheep in a landscape, *red chalk (set off) on white paper.* $9\frac{7}{8}$ *in. by* $16\frac{1}{4}$ *in.*

The Property of Mrs. D'Allemagne,

of 36 Denbigh Street, South Belgravia, S.W.

IN THE PORTFOLIO.

M. HEEMSKERK.

72 A Battle Scene, *pen and sepia wash*; and two others 3

P. VERONESE.

73 Christ with His Disciples; and two others 3

ANDREA DEL SARTO.

74 The Virgin and Child, with Saint Elizabeth and Saint John 1

[*See* ILLUSTRATION.]

FRA BARTOLOMEO.

75 The Virgin and Child, with Saints; and two others 3

GASPAR DE CRAYER.

76 A Saint kneeling in prayer; and three others 4

TINTORETTO.

77 Four Dancing Figures; and two others 3

HONTHORST.

78 Massacre of the Innocents; and three others 4

No. 74.

MICHAEL ANGELO.

79 Design for a Ceiling; and one other 2

ANDREA DEL SARTO.

80 Baptism of Christ; and one other, Giovanni Francesco Penni. Hercules Slaying the Lion 2

RAPHAEL.

81 Study of a Horseman and Horses' Heads 1

[*See* ILLUSTRATION.]

LEONARDO DA VINCI.

82 Studies of Figures; and one other Study of Horses 2

CORREGGIO.

83 Studies of Cherubs; and two others 3

WOUVERMANS.

84 Horses and Waggon, *pen and sepia*; and three others 4

RAPHAEL.

85 Study for detail "Rape of the Sabines"; and one other by the same 2

REMBRANDT.

86 The Entombment; and three others 4

RAPHAEL.

87 Virgin in the Clouds; and two others 3

A. GOLTZIUS.

88 The Temptation, *pen drawing washed with sepia* 1

[*See* ILLUSTRATION.]

ANDREA SACCHI.

89 St. Michael; and three others 4

P. VERONESE.

90 Design for a Fresco; and one other 2

JAN WIJCK.

91 A Battle Scene, *pen and Indian ink*; and two others 3

FRA BARTOLOMEO.

92 St. Francis bringing the dead to life; and one other 2

FRAMED.

SIR A. VAN DYCK.

93 Study of a Man walking, *red chalk* 1

[*See* ILLUSTRATION.]

HUBERT ROBERT.

94 A Landscape, with ruins and figures, *gouache* 1

16 *in.* *by* 23 *in.*

PILLEMENT.

95 Landscape, with a river, buildings, and boats, *gouache*; and one other 2

17½ *in.* *by* 21 *in.*

No. 88.

No. 93.

FRENCH SCHOOL.

96 Ruins, with figures bathing; and one other, a pair, *gouache* 2
18½ *in. by* 15 *in.*

In the Portfolio.

POUSSIN.

97 Historical Subject; and one other 2

POUSSIN.

98 Three Allegorical Subjects 3

ITALIAN SCHOOL.

99 Studies of Cupids; and two others 3

SCHOOL OF RAPHAEL.

100 Study of a Man, *red chalk*; and two others 3

CLAUDE.

101 Landscape, with figures dancing; and one other 2

SCHOOL OF RAPHAEL.

102 Study of Naked Figures; and two others 3

SCHOOL OF REMBRANDT.

103 An Eastern Subject; and four others 5

SCHOOL OF MICHAEL ANGELO.

104 David and Goliath; and two others 3

MURILLO.

105 Adoration of the Virgin — 1

LUCA CAMBIASIO.

106 A Group of Cherubs; and three others — 4

CARACCI.

107 The Ascension of the Virgin; and three others — 4

PARMIGIANINO.

108 Study for a Fresco; and four others — 5

SCHOOL OF REMBRANDT.

109 Figure kneeling in a Landscape; and four others — 5

ANDREA DEL SARTO.

110 Study of a Man standing; and seven others — 8

ITALIAN SCHOOL.

111 The Annunciation; and three others — 4

GUERCINO.

112 Study of a Saint, *red chalk*; and three others — 4

BACCIO BANDINELLI.

113 Studies of Children; and two others — 3

The Property of Charles W. Bell, Esq.

of Bronsil, Eastnor, Ledbury.

CAMBIASO, LUCA.

Robins 113*a* Study of a Cupid, *pen and bistre*; and three others by the same 4 1 5

CAMBIASO, LUCA.

do 113*b* Holy Family, *pen and bistre*; and three others by the same 4 1 10

CAMBIASO, LUCA.

Reader 113*c* Study for an Adoration; and four others 5 2 .

CAMBIASO, LUCA.

McCaskie 113*d* Adoration of the Shepherds, *pen and wash*; and two others 3 2 .

CAMBIASO, LUCA.

Arbuthnot 113*e* Martyrdom of St. Catherine; and two others 3 1 2

CAMBIASO, LUCA.

do 113*f* Martyrdom of St. Sebastian; and three others 4 1 .

ANDREA DEL SARTO.

Millaart 113*g* Study for a Picture, *pen and bistre, heightened in white* 1 2 .

£ 1191 · 2

SECOND DAY'S SALE.

DRAWINGS IN PENCIL AND WATER-COLOUR.

In the Portfolio.

SAMUEL PROUT.

114 South Gate, Exeter, and College Gate, Exeter, *pencil* 2

115 St. Peter's, Exeter; and one other by the same, *pencil* 2

116 View in a Village Street; and companion, *pencil* 2 do

117 Berry Pomeroy Castle; and Tapper's Mill, Dawlish, *pencil* 2 do

118 Christchurch, Oxford, *pencil*; and *mezzotint engraving*, The Marquis of Lansdowne, by Jackson 2 do

TURNER.

119 Landscape seen through an archway, *water-colours*; and three others 4

T. ROWLANDSON.

120 Cupid defending the Sleeping Venus, *in water-colours* 1

121 Diana Asleep, *in water-colours* 1

122 Nymphs surprised by Satyrs, *in water-colours* 1

123 Abundance, *in water-colours* 1 do

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124 Study of a Cavalier, by Pieter Codde, *in red chalk* 1

125 River Scene, by Claude Lorraine, *pen-and-wash drawing*, from the Esdaile Collection 1

126 A Bouquet of Flowers in a Marble Vase, by Jan Van Huysum, *chalk-and-wash drawing*, from the Digonval Collection 1

127 The Sleeping Infant Christ, with three Angels, by R. Cosway, 1814, *in pencil and wash, signed and dated* 1

W. ALEXANDER.

128 Frontispiece to "Costume of China"; a Chinese junk and Chinese children at play, *in water-colours*; an autograph letter of the artist; an autograph letter of W. Prout giving account of the artist accompanying Lord Macartney on his embassy to China; and an engraved portrait of the artist, by E. Scriven, after H. Edridge 6

ADAM BUCK.

129 Scene from a Play, *in water-colours* 1

---

130 Illustration to "The way to keep him," by Burney; with the engraving of the same; Reading the News, by J. C. Ibbetson; The Reaper, by W. Harvey; Portrait of a Lady, by W. Slater; and Jennie Deans, by H. Richter 6

SIR A. W. CALLCOTT.

131 View of the Thames, *pencil drawing* 1

JOHN COLLETT.

132 Four Studies of Horses, *in water-colours* 4

J. S. COPLEY.

133 A Family Group, *pencil sketch*; chalk study of a peer's robes for his "Death of Earl of Chatham"; an autograph letter of the artist in relation to the exhibition of his picture of the Death of the Earl of Chatham; and an engraved portrait of the artist 4

134 A Roman Contest; a Study for Samuel and Eli, Hagar and Ishmael; and two others, *pencil sketches* 5

135 Studies of General Heathfield's Horse for "The Siege of Gibraltar," *crayon drawings* 5

H. CORBOULD.

136 Book Illustrations, *in sepia and Indian ink*; and an autograph letter of the artist 6

R. COSWAY.

137 HENRY, *in pencil and red chalk*; the engraving of the same; and an engraved portrait of the artist 3

[*See* ILLUSTRATION.]

W. M. CRAIG.

138 Sketch for Heading of Policy of London Commercial Life Assurance Society; Mrs. Davison; and three others; and an engraved portrait and letter of Mrs. Davison 7

W. DANIELL.

139 Sketches of Indian Soldiers, *in pencil and water-colours* 3

E. DAYES.

140 St. David's Palace, South Wales; and two other Landscapes, *in water-colours* 3

No. 137.

P. J. DE LOUTHERBOURG.

141 Sketches of Sailors and Fishermen; and an engraved portrait of the artist 6

H. EDRIDGE.

142 Furness Abbey, 1814, *in water-colours*; Frogmore, 1802; Wells; and A View in Wootton, Surrey, *pencil drawings*; and two other views, *in water-colours and crayon* 6

143 Admiral Duncan, full length, in uniform, *in pencil and water-colours* 1

J. FLAXMAN.

144 The Skipping Girls; Designs for Monuments to Lord Mansfield and Milton; Peleus and Thetis; and three other drawings, *in pencil and wash*; portrait of the artist, by Miss Deman, *wash drawing*; two engraved portraits; and an autograph letter of the artist 11

T. GAINSBOROUGH.

145 A Country Road, man in the foreground; A Country Lane, with cow on mound to left, *pencil drawings*; a portrait of the artist, *in sepia*; and an engraved portrait of the artist 4

S. GILPIN.

146 Study of a Horse, *pen and pencil drawing*; and an engraved portrait of the artist 2

J. GILLRAY.

147 The Little Match Seller, *in water-colours* 1

S. H. GRIMM.

148 Gateway of Roch Abbey, Yorkshire, *in water-colours* 1

J. HARDING.

149 The Theatre Box, *in water-colours* 1

T. G. HART.

150 Ben Lomond; and Southampton Water, *in water-colours*; View of Southampton; and A Lake Scene, *in pencil* 4

151 Calshot Castle, *in water-colours* 1

G. HERIOT.

152 Hadlein, near Saltzburg, 1818, *pen and wash drawing* 1

W. HODGES.

153 A Ship under Sail, *in water-colours*; and an engraved portrait of the artist 2

J. HOPPNER.

154 Lady seated on Garden Seat, with little girl at her knee and little boy standing on arm of seat, *in water-colours, from the Sir Joshua Reynolds' Collection*; and engraved portrait of the artist 2

[*See* ILLUSTRATION.]

W. HOWITT.

155 A Foraging Party, *in sepia*; and A Rhinoceros, *in water-colours* 2

156 Head of an Elk; and three Studies of Birds, *in water-colours*; Pointers; and An Elephant, *in sepia* 6

157 Sportsmen Setting Out; and Horses and Dogs at a Trough, *in sepia, a pair* 2

No. 154.

J. JANSON.

158 Study of Cattle, *dated* 1776; and A Cow and Sheep, *in water-colours* 2

KOBEL.

159 Landscape, with sunken road, trees in foreground, woods and mountains in background 1

M. LAROON.

160 Three Men Erecting Wheel, on which is the body of a male-factor, *pencil drawing*; and an engraved portrait of the artist 2

G. MORLAND.

161 A Country Cart, *chalk drawing*; and an engraved portrait of the artist 2

J. H. MORTIMER.

162 Classical Subject, *in water-colours*; and three other *pen sketches*; and an engraved portrait of the artist 5

W. MULREADY.

163 Portrait of the Artist, *in pencil*; Figure Subjects, *in chalk*; "Wild Fancies," *pen-and-ink caricature*, etc. 13

164 Mulready Envelope; caricature of the same; an autograph letter of the artist; and two engraved portraits of the artist 5

P. S. MUNN.

165 Hastings, 1813, *in sepia* 1

166 Rabland Castle, *signed and dated* 1803, *in water-colours* 1

S. OWEN.

167 Dutch Fishing Boats; and Vessels at Anchor, *in water-colours* 2

W. PAYNE.

168 Rustic Conversation, *in water-colours* 1

S. PROUT.

169 A Rocky Shore, with ruined castle, *in sepia*; and an autograph letter of the artist 2

W. H. PYNE.

170 Inland Navigation; and the engraving of the same; Haymakers; and other subjects for "The Microcosm," *pen-and-ink studies*; and three engravings 18

J. RICHARDS.

171 Inside of the Castle Gate, Taunton; and Near Sheen, Surrey, *in water-colours* 2

172 Prison Gate near Dover; A Barn near the side of a stream; and Cottages near Isleworth, *in water-colours* 3

M. A. ROOKER.

173 St. Peter's, Oxford, *in water-colours* 1

T. ROWLANDSON.

174 Prometheus stealing Fire from Heaven; and Prometheus Punished, *in pen and sepia* 2

175 A Group of Beaks, *in water-colours* 1

South side of
Putney Bridge

?encer	176	Outside an Inn at the Cross-roads, *pen-and-sepia drawing*	1	1	.
do	177	The Two Savants; and The Pack Horse, *in water-colours*	2	2	10
Clough	178	Reception at an Artist's Studio, *in water-colours*	1	8	8
?encer	179	Dancers; and The Stone Mason, *in water-colours*	2	2	2
do	180	Snowdon from Llanberis Lake, *in water-colours*	1	9	.
do	181	Entrance to Carnarvon Castle, *in water-colours*	1	12	10
Clough	182	Talloch, near Monmouth, *in water-colours*	1	14	10
?encer	183	York, *in water-colours*	1	10	10
do	184	A Well-Doer, *in water-colours*	1	2	10
do	185	A Sailing Party, *in water-colours*	1	3	.
do	186	The Inferno, *in water-colours*	1	2	.
do	187	The Haymakers' Return, *in water-colours*	1	5	.
Clough	188	Outside a Country Alehouse, *dated* 1817, *in water-colours*	1	13	10
?encer	189	Girl and Pigs, *in water-colours*; and a *mezzotint* of the same subject, by R. Earlom, after T. Gainsborough	2	5	.
do	190	The Spinstress, *in water-colours*	1	3	10
do	191	South Side of Putney Bridge, *in water-colours*; and an engraved portrait of the artist	2	28	.

[*See* Illustration.]

do	192	Insanity, *in water-colours*	1	2	2
do	193	Cavalry on the March, *in water-colours*	1	9	.

P. SANDBY.

194 Figure Subjects, *pencil drawings*; *mezzotint* portrait of the artist by E. Fisher, after F. Cotes; and a *stipple* portrait of the artist by Pollard, *printed in colours* 7

195 Studies of Boats, *in pen and sepia*; on the back of one is a *chalk drawing* of A Sleeping Man 3

196 Strawberry Hill, *in water-colours*; and an engraving of the same 2

R. SASSE.

197 A Mountain Waterfall, *in water-colours* 1

J. C. SCHETZKY.

198 May Island; Berry Head; and Bob's Nose, Torbay, *in water-colours* 3

199 H.M.S. *Odin* in Portsmouth Harbour, *in water-colours* 1

H. SINGLETON.

200 Girl with a Vase; and A Study of Heads, *chalk drawings* 2

R. SMIRKE.

201 Portrait Groups, *sepia drawings, made for Bowyer's "History of England,"* with the engravings of six of the drawings, an engraved portrait of the artist, and a letter from the artist 15

T. STOTHARD, R.A.

202 Illustration to Milton's "Paradise Lost," *crayon drawing*, with the engraving of the same; A Frieze; and Group of Sleeping Girls, *wash drawings*; and three *pen sketches* 7

VALERIO.

203 Study of Trees, *in water-colours* 1

J. VARLEY.

204 Three Landscapes, *in sepia* 3

205 Landscape, with castle in the background, *dated* 1839, *in water-colours*; and a coloured *aquatint*, Coast View 2

206 River Scene, with bridge and castle in the background, *in water-colours* 1

207 Landscape, with cottage by a lake, *in water-colours*; and two small Landscapes, *wash drawings* 3

CARLE VERNET.

208 A French Post-chaise, *wash drawing*; and an autograph letter of the artist 2

F. WHEATLEY.

209 The Fair Penitent, *sepia drawing* 1

R. WILSON.

210 La Riccia, *pencil-and-wash drawing, from the P. Sandby Collection*; and an engraved portrait of the artist 2

J. M. WRIGHT.

211 Illustrations to "The Tempest" and "Werner," *in water-colours* 2

---

212 The Seven Mountains from Cologne, by Chambers Hall; Llanthony Abbey; and A Lake Scene, *in water-colours* 3

213 A Study of Trees, by J. D. Harding, *sepia drawing*; Crossing the Ford, by W. Field, *in water-colours*; Temptation, *pen-and-ink sketch*; and Gaol Gate from Sadler Street, *pen-and-wash drawing* 4

FRAMED.

JOHN TERRIS, R.W.S.

214 Old Town on the Coast of Norfolk 21½ *in. by* 15½ *in.*

215 View of Rome, by J. Henderson, *in water-colours* 1

COOPER HENDERSON.

216 Costumes of French Peasants, *on one sheet, in water-colours* 1

217 Studies of a Hay-cart and Farm Waggons and Horses, *on one sheet, in water-colours* 1

218 A French Market Place, *in water-colours* 1

G. MORLAND.

219 Outside a Country Alehouse, *chalk drawing* 1

A. LEGROS.

220 Le Hameau près du Lac, *etching drawn upon in sepia* 1

FORD MADOX BROWN.

221 Pencil sketch Portrait of Beethoven, with letter from the artist; and one other by the same 3

FORD MADOX BROWN.

222 The Disbelief of St. Thomas, *charcoal*; and four others 5

COSWAY.

222*a* Portrait of **Mrs.** FitzHerbert, seated, *in a landscape* 1
12 *in.* *by* 8¾ *in.*

W. H. PYNE.

223 An Old Cottage by a Stream, *water-colour* 1
10 *in.* *by* 14 *in.*

LEMAN.

224 A Road, with trees and a cottage, *water-colour*, 10 *in.* *by* 8 *in.*;
and two engravings of Oxford 3
10 *in.* *by* 8 *in.*

GIRTIN.

225 A Ruined Castle by a Stream, *water-colour* 1
9 *in.* *by* 13 *in.*

GIRTIN.

226 A Ruined Abbey, *water-colour* 1
8½ *in.* *by* 11½ *in.*

GIRTIN.

227 Landscape, with birch trees, *water-colour* 1
9¼ *in.* *by* 6¾ *in.*

*** The above three drawings by Girtin are from the Collection of Thomas Woolner, R.A.

End of Sale.

NOTICES OF SALES.

NOTICES OF ALL FORTHCOMING SALES APPEAR IN THE FOLLOWING PAPERS:—

Mondays ...	...	Daily Telegraph; Morning Post.
Tuesdays ...	...	Times.

SHORT NOTICES OF SALES TO BE HELD IN THE FOLLOWING WEEK APPEAR IN THE FOLLOWING PAPERS:—

Wednesdays	...	Pall Mall Gazette.
Saturdays	...	Country Life.
Sundays ..	...	Observer and Sunday Times

NOTICES OF IMPORTANT FORTHCOMING SALES APPEAR DURING THE SELLING SEASON IN:—

Burlington Magazine. Connoisseur.

NOTICES OF SPECIAL SALES APPEAR OCCASIONALLY IN THE FOLLOWING PAPERS:—

A. ENGLISH.

Thursdays	...	Times Literary Supplement.
Saturdays	...	Spectator.
,,	..	Athenæum.
,,	..	Bookman's Journal.
,,	...	Clique.
,,	...	Publishers' Circular.
,,	....	Field.
Mondays	...	Sporting Life.
,, ...	...	Sportsman.

B. FOREIGN.

Journal des Arts (Paris).
New York Herald (Paris Edition).
American Art News.
Philadelphia North American
New York Times.
New York Evening Post.
Boston Transcript.
Chicago News.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1920.

SOTHEBY, WILKINSON & HODGE,
34 & 35, NEW BOND STREET, W. (1)

Lord Taunton Heirlooms.

CATALOGUE
OF
VALUABLE DRAWINGS
AND
OIL PAINTINGS,

FORMING PART OF
The Collection at Quantock Lodge, Bridgwater,
THE PROPERTY OF
E. A. V. STANLEY, Esq.

Days of Sale.

First Day	Wednesday, 14th July.....	Lots 1 to 103
Second Day	Thursday, 15th July.....	Lots 104 to 192

1920.

ILLUSTRATED COPY—PRICE TWO SHILLINGS & SIXPENCE.

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

THE word "statuary" does not cause so great a thrill to modern collectors as it did some ten decades ago. Nor has the collecting of classic cameos been followed with the same avidity in the twentieth century as it was in the eighteenth and early nineteenth centuries. Classicism has departed from oratory. A Latin quotation is almost out of place in the House of Commons. Our Lares and Penates may have come from the Curtain Road or from Tokio, but the gods and goddesses of Olympus have little meaning to super-moderns. The sculptor has lost his appeal to the home of this century. Statues still spring up in the streets. Nurse Cavell, Lord Wolseley, and Abraham Lincoln follow one another as decorative objects in the Metropolis. But since the classic style of Adam decoration has been voted as too severe for this cold climate, bronzes and statuettes, plaques and Tanagra figurines, fill up the void. There are no rows of statues in a marble hall with pillars to-day. The circumscribed modern house and the modern flat do not lend themselves to statuary. Town houses and great country seats are falling like autumn leaves.

The advent of the statuary part of the Lord Taunton heirlooms, which come up for sale on July 16, by Messrs. Sotheby, the property of Mr. E. A. V. Stanley, removed from Quantock Lodge, Bridgwater, strikes a note which should determine whether Nollekens, Canova, Chantrey, Thorvaldsen, Gibson, and Baron Marochetti are names or realities. The last-named is a charred rocket-stick nowadays.

It was Chantrey who brought down two woodcocks at one shot, which produced an outburst of applause, some in verse. Trevelyan, the biographer of Macaulay, tells us that Chantrey was a journeyman carpenter. Rogers the banker, with whom Chantrey was dining, called attention to a table, saying it was made by a "common carpenter." "Yes," said Chantrey, "I was that carpenter." If his statues and busts do not win him immortality, the Chantrey Bequest will perpetuate his name. In 1841 he left property amounting to £150,000 to the Royal Academy, which enables £2000 to be spent annually on works of art executed in Great Britain. Incidentally, this selection has added to the gaiety of the art world, as much discussion has arisen concerning works chosen—notably that of "St. Elizabeth of Hungary," by Philip Calderon (for which £1260 was paid in 1891), which provoked much denunciatory criticism as to whether that saint should have been depicted nude or not.

A RAEBURN PORTRAIT RECENTLY UNDER THE HAMMER: "MRS. JOHN RUTHERFORD."

Sir H. Raeburn's portrait of Mrs. John Rutherford, daughter of General the Hon. Alexander Leslie, son of the fifth Earl of Leven, was included in the sale of Barbizon Pictures and Early British Portraits, held at Christie's on July 2.

By Courtesy of Messrs. Christie, Manson and Woods.

Chantrey is represented in the Taunton sale by his busts of William Pitt and Earl Grey. He executed four colossal busts for Greenwich Hospital in 1808, of Duncan, Howe, St. Vincent, and Nelson. This made him. His prices steadily rose from eighty to a hundred guineas for a bust in 1811, to two hundred guineas in 1822. His heads were produced in hundreds from his manufactory in Pimlico. We cannot forgive him for his slovenliness in representing Sir Walter Scott in a tartan plaid, nor in departing from faithful likenesses as compared with contemporary engravings of the same persons.

THE ONLY ONE OF ITS KIND KNOWN OUTSIDE THE ROYAL COLLECTION: A ROYAL STUART SWORD BY CLEMENS HORNE OF SOLINGEN, C. 1616.

This sword is included in the sale of the Lord Taunton Heirlooms to be held at Sotheby's on July 16. Just below the hilt is the stamp of Clemens Horne of Solingen—a unicorn's head. In the next section of the blade are inscriptions, on one side: "Regere seipsum summa sapient. est"; and on the other: "Pro Christo et pat. Post teneb. spero luc." Next are the crowned royal arms as used in 1603-1688.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

Canova had a great reputation in the early nineteenth century. He has in this sale a bust of the "Vestal Tuccia," a bust of Pauline Bonaparte, Princess Borghese, and a bust of Napoleon, all in marble, the last dated 1804. This was presented by Napoleon to Hortense Beauharnais, Queen of Holland, and bequeathed by her to her son, Napoleon III.

Canova was no slovenly worker: he gave years to his subjects, as is shown in a letter of his in 1807 (which was sold by Messrs. Puttick and Simpson in 1880), where he writes concerning his statue of Napoleon, complaining that not enough time has been given him: "There is not an artist in Europe who can make such a model except in many years." Of his works and the time taken he says: "As to that of the Emperor Joseph, more than ten years were spent upon it: the same time was taken for that of Peter the Great. . . . It is altogether different to cast cannons and bells than to cast statues."

The Taunton collection offers many alluring items. There is a marble bust of Cardinal Richelieu by Bernini, who was termed "the modern Michael Angelo"—that is, modern in the seventeenth century. His fame spread to England, and Charles I. desiring a bust of himself by Bernini, sent three portraits by Vandyk of different positions, to the sculptor, who executed a bust which so pleased Charles that he took off a ring from his finger valued at six thousand crowns, and sent it to Bernini. This bust is believed to have perished in the fire at Whitehall, though one which may be the lost masterpiece is at Rosenborg Castle, Copenhagen. A fine terra-cotta painted bust of Lorenzo de' Medici, the Magnificent, claims attention: it is Florentine work of the late fifteenth century. This celebrated piece is recognised as the prototype of a similar series of busts, of which the best known is in the Kaiser Friedrich Museum at Berlin, and others of the series were studied by Dr. Bode in Lord Methuen's collection.

Thorvaldsen, the Danish sculptor, the son of a ship's figurehead carver, was born in 1770: he attempted the impossible task of galvanising the Pantheon into life. His works are a sort of Lemprière's dictionary wrought in marble. He succeeded Flaxman in a studio rented at Rome. In this Taunton Collection there is a fine "Venus Victrix" (noticed by Waagen in his "Treasures of Art") and his "Ganymede," both in marble, also noticed in the same work.

In the same sale another property includes a Royal Stuart sword, by Clemens Horne of Solingen, about 1616. In the Windsor Collection is a sword which was used by Charles I. when Prince of Wales, which has the same armourer's mark and similar decoration, dated 1616. The decoration includes the royal arms, as used 1603-1688, surrounded by a wreath, and this example is the only one of its kind known outside the royal collection.

The treasures in a modern auction-room are complex with their extraordinary variety: they jump centuries as nimbly as Puck encompassed the globe. The antique comes into glaring competition with the modern—centuries apart—and the whole lies centuries back from to-day. This sale is no exception. Statuary, succeeded by a *pièce de résistance* of the armourer's art, is followed by Queen Anne chairs, Chippendale wardrobes, and Sheraton sideboards. Nor is the tale complete: drawings of Burne-Jones are eclipsed by a superb set of twelve tapestries designed by Sir Edward Burne-Jones and woven at the celebrated Merton Abbey works by William Morris. These represent the collaboration of two great artists, and form a unique record of their artistic ideals. The subjects illustrate the quest of the Holy Grail and the valiant deeds of the Knights of the Round Table under King Arthur. As a monument to these two Pre-Raphaelite craftsmen, these tapestries stand unapproachable. It is to be hoped that fashion of to-day will not decry their great artistic worth, standing as they do in that nebulous collecting period of which collectors and connoisseurs are so shy—the day before yesterday.

Panel 2, depicting the departure of the knights "on the quest whatever might befall," and panel 4, showing how Sir Launcelot rode the world round "and came to a chapel wherein was the Sancgreal," illustrate the pure romance of Malory, and call up reveries of the Castle of Tintagel, of Guinevere and her ladies, of the Knight of the Sparrow-Hawk, of Sir Galahad, of Merlin the Wizard and Vivien, who "hated all the knights," and of Elaine, "the Lily Maid of Astolat."

NOW BELIEVED TO HAVE BEEN MADE FROM A DEATH-MASK: A FAMOUS BUST OF LORENZO DE' MEDICI, THE MAGNIFICENT (1449-1492), IN PAINTED TERRA-COTTA (FLORENTINE), 15TH CENTURY.

The series of busts of which this celebrated piece is usually accepted as the archetype, was once assigned to Antonio Pollaiuolo (1429-1498). Recently the discovery of a mask cast from the face after death, and closely resembling the busts, has led some to conclude that the busts were portraits made directly after Lorenzo's death. The one here shown was bought about 1840 by Lord Taunton. It is included in the sale of statuary forming part of the Lord Taunton heirlooms, to be held at Sotheby's on July 16.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

Lord Taunton Heirlooms.

CATALOGUE

OF

VALUABLE DRAWINGS

AND

OIL PAINTINGS,

FORMING PART OF

The Collection at Quantock Lodge, Bridgwater.

THE PROPERTY OF

E. A. V. STANLEY, ESQ.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(Sir Montague Barlow, K.B.E., LL.D., M.P. G. D. Hobson, M.A. & Major F. W. Warre, O.B.E., M.C.)

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AT ONE O'CLOCK PRECISELY.

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Will hold the following Sales by Auction at their Large Galleries, 34 and 35, New Bond Street, W.1, each Sale commencing at 1 o'clock precisely.

JULY 13.—Very IMPORTANT ILLUMINATED and other MANUSCRIPTS, the property of THE LORD MOSTYN, Mostyn Hall, Mostyn, Cheshire, including handsome French Illuminated Manuscripts of L'Exil du Comte d'Artois, 1331; Boccaccio, Des Clercs et Nobles Femmes; J Chantier, Histoire des Roys de France; Froissart's Chronicles; Histoire des Rois de France jusqu'à 1223, and the Vœux du Paon, Fourteenth-Century; also Bibles, Horæ, etc., a remarkable series of works by John Lydgate; a Holograph Play by Antony Munday and other important English Literary Manuscripts; English illuminated manuscripts of the Four Gospels, Eleventh to Twelfth Centuries; N. de Lyra, Postilla Super Psalterium, Fifteenth-Century, and other fine Italian manuscripts, etc.

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JULY 14 and 15.—VALUABLE DRAWINGS and OIL PAINTINGS, forming part of the LORD

BY JEAN BOURDICHON: A PORTRAIT OF LOUIS XII.

In the Sale of July 14.

TAUNTON HEIRLOOMS, from Quantock Lodge, Bridgwater, the property of E. A. V. Stanley, Esq., by, or attributed to, Bernardino Luini, Titian, Fra Bartolommeo, and other Masters of the Italian School; Alonzo Cano and other Masters of the Spanish School; Jean Bourdichon, Jean Petitot, Claude Gelée le Lorrain, Greuze, and other French Masters; Jan van Schoorel, Wouverman, F. Snyders, and other Netherlandish artists; R. P. Bonington, Daniel Mytens, Paul van Somer, Sir Joshua Reynolds, Gainsborough, Morland, and other artists of the English School.

Illustrated Catalogues, containing 17 plates, price 2s. 6d.

JULY 15 (immediately after the Sale of the Pictures forming part of the Lord Taunton Heirlooms).—VALUABLE OIL PAINTINGS, comprising Portraits by, or attributed to, Sir W. Beechey, R.A., the property of the Countess Beauchamp; Portraits of John Hoppner, R.A., and Sir W. Beechey, R.A., the property of the late Sir William Wedderburn, Bt. (sold by order

A MINIATURE FROM FROISSART'S CHRONICLES: THE BATTLE OF CRECY.

In the Sale of July 13.

of the Executors); two Portraits by George Romney, the property of Charles Kindersley-Porcher, Esq., of Clyffe, Dorchester; Venice, The Doge's Palace and Campanile, by Antonio Canaletto, the property of Sydney Humphries, Esq., of Bohun Court, Near Worcester, and the well-known painting of Colonel Mordaunt's Cock Match, by John Zoffany, R.A., the property of R. S. Strachey, Esq., of Ashwick Grove, Somerset.

Illustrated Catalogues, containing 7 plates, price 1s.

JULY 16.—VALUABLE WORKS OF ART, comprising STATUARY, forming part of the LORD TAUNTON HEIRLOOMS, from Quantock Lodge, Bridgwater, the property of E. A. V. Stanley, Esq., including a notable Portrait-bust of Lorenzo the Magnificent, and important works by Thorwaldsen, Canova, Bernini, Dalou, Houdon and others; also the famous set of BURNE-JONES — WILLIAM MORRIS TAPESTRIES, with some fine furniture and Burne-Jones drawings, from Stanmore Hall, Middlesex, the property of the late W. K. D'Arcy, Esq. (sold by order of the Trustees); with a Royal Stuart Sword, by Clemens Horne of Solingen, c. 1616; a rare Arab Mosque Lamp; and fine OLD ENGLISH FURNITURE, of the Seventeenth and Eighteenth Centuries.

Illustrated Catalogues, containing 7 plates, price 2s 6d.

JULY 19.—PORCELAIN, POTTERY and WORKS OF ART, forming part of the LORD TAUNTON HEIRLOOMS, from Quantock Lodge,

BY ROMNEY: A PORTRAIT OF MR. JOHN REDHEAD.

In the Sale of July 15.

Bridgwater, the property of E. A. V. Stanley, Esq., including OLD CHINESE and CONTINENTAL PORCELAIN, and many most interesting specimens of the early DRESDEN BOTTGER WARE, formerly in the Japanese Palace at Dresden; also WORKS OF ART, PORCELAIN and POTTERY from various sources, including an exceedingly fine Charles II. Needlework Casket, and other fine pieces of Stuart needlework; snuff boxes, ivories and enamels; a few pieces of Italian majolica; specimens of early dated Lambeth delft; Old English porcelain services; a pair of Chinese Famille Noire vases, etc.

Illustrated Catalogues may be had. Plain Catalogues of all the above sales may be had from Messrs. Sotheby, Wilkinson and Hodge.

Private View—by Invitation—July 9.

Public View — July 10 to day of Sale.

ONE OF THE BURNE-JONES—WILLIAM MORRIS TAPESTRIES

In the Sale of July 16.

LORD TAUNTON HEIRLOOMS.

PREFACE.

HENRY LABOUCHERE, Lord Taunton (*b.* 1798, *d.* 1869), from whose collection the greater part of the Works of Art described in the following catalogue come—a few having been added by his successors—besides being a politician of note in his day, was also a collector and amateur of high distinction in that golden age of connoisseurship; and is, in fact, probably now best remembered as having been the owner of the famous Madonna by Michelangelo, afterwards sold by his executors to the National Gallery. He was connected by professional ties with the great banking firm of Hope, so illustrious in the annals of art collecting; and allied, both through his mother and his wife, with the house of Baring, the members of which excelled not less in zeal and acumen as patrons of art, than as financiers and politicians.

Lord Taunton's collections, when arranged at Stoke Park, Stoke Poges, Bucks, were visited in 1850 and 1851 by Dr. Waagen, who, in his "Treasures of Art" and "Galleries and Cabinets of Art in Great Britain," called attention to the beauty and importance of many of the specimens, and made flattering reference to the taste and knowledge of the collector. Later they were removed to a large house—Quantock Lodge, near Over Stowey, Somerset, built (1856-68) to contain them.

The catholicity of Lord Taunton's taste is mentioned with particular commendation by Waagen, who also lays stress on the appreciation, rather unusual at that time, of the works of the 15th and 16th centuries, of which the collection gave evidence.

A good many of the early pictures seem to have been acquired in Italy, and elsewhere on the Continent, before the taste for such works was as widely diffused as it has since become. But the opportunities which occurred on the dispersal, towards the middle of the last century, of the Strawberry Hill, Northwick, Beckford, and other collections, were not neglected.

Waagen also speaks of Lord Taunton as "a connoisseur and patron of the best productions of modern sculpture"—a patronage which, in the cases of Thorwaldsen, Gibson and Marochetti, seems to have been combined with personal friendship.

A rather unusual feature of the collection, to which it may be permissible to call attention, is the framing of the pictures; Lord Taunton seems to have bestowed an amount of care upon this detail, certainly uncommon at that period. In opposition to the then prevailing taste for uniformity, which led in many instances—as notoriously in the Royal collections—to the discarding and disappearance of the original frames, Lord Taunton seems to have taken pains to preserve the contemporary frames of his pictures, or to procure such for them when the originals had been lost, so that the frames not only enhance the merits of the pictures they contain, but in many cases possess beauty and interest of their own.

SOTHEBY, WILKINSON & HODGE.

See note in Archives
(Cannot trace anything there under
T. Lothely, S. or D. 21.11.06)

Lord Taunton Heirlooms.

CATALOGUE

OF

VALUABLE DRAWINGS

AND

OIL PAINTINGS.

FORMING PART OF THE

COLLECTION AT QUANTOCK LODGE, BRIDGWATER,

THE PROPERTY OF

E. A. V. STANLEY, Esq.

Edward Arthur Vesey
of Sisciner Grange Cuddington, [illegible] father, Edw.
Jas. Stanley of Cross Hall, [illegible] co. had m. the Hon
Mary Dorothy Talbot, dau. of [illegible] co. heir of [illegible]
(See Burke
under Derby.

FIRST DAY'S SALE.

Taunton,

DRAWINGS.

In the Portfolio.

J. W. ALLEN.

1829.

LOT

1 A Country Lane
Signed and dated
Passed *Water-colours* 5 *in. by* 7 *in.*

DAVID COX.

1830.

2 A Waterfall in North Wales
Signed and dated
Remain *Water-colours* 7½ *in. by* 10⅜ *in.* 14

NEWTON FIELDING.

1832.

3 A Duck Pool, with pheasants on the round in the foreground
Signed and dated
Water-colours 19½ *in. by* 13⅝ *in.*

WILLIAM HUNT.

1827.

4 The Little Flower Seller
Signed and dated
Water-colours

5 View on the Lowerzer Lake; Grulli on the Waldstadter Lake; View near Tell's Chapel; and another Swiss View; *in water-colours* 4

6 Tell's Chapel at Burglen; The Chapel of Stauffacher; The Hermitage of Nicolas de Flue; View of Kerns, and a View of Berne, by H. Triner; *sepia drawings* 5

7 Tell's Chapel on Lake Lucerne; Schloss Hapsburg; The Lake of Wallmstadt, and other Swiss Views, by D. A. Schmid; *in water-colours* 15

8 View of Lake Loverz, and View of the Mountain of Spizebuhl; *in water-colours* 2

9 View of a Swiss Lake, by D. Lafond, 1817, *in water-colours*

10 An Italian Carnival, 1819, by J. Auna, *body-colour drawing*

FRAMED.

JACOB VAN RUYSDAEL.

11 Landscape: the banks of a river with a rustic bridge
Signed
Indian ink on white paper 5⅝ *in. by* 7⅜ *in.*

*** From the collection of William Beckford of Fonthill.

W. VAN DE VELDE.

12 Portrait of a Man, said to be Admiral de Ruyter
Black and white chalk on buff paper 12 *in. by* 9⅞ *in., oval*

G. J. LAQUY (AFTER DOUW).

13 Girl at a window, picking a bunch of grapes
Signed
Water-colours 15 *in. by* 12 *in.*

N. POUSSIN.

14 Head of Silenus
Coloured chalks on white paper 9¼ *in. by* 7½ *in.*
*** From Dr. Wellesley's collection.

B. WEST, *P.R.A.*
1789.

15 A Mother and Child
Signed and dated
Pen-and-ink and wash 11¼ *in. by* 10 *in.*

R. WILSON, *R.A.*

16 Landscape composition, with a town in the middle distance
Black and white chalk on buff paper 10¼ *in. by* 6 *in.*

R. COSWAY, *R.A.*
1802.

17 Portrait of a Lady, whole-length, standing facing spectator, leaning on a pedestal
Signed and dated
Pencil and water-colour 9¼ *in. by* 5½ *in.*

H. EDRIDGE, *A.R.A.*

1802.

18 Portrait of a Lady, seated three-quarters to the left, looking at the spectator
Signed and dated
Pencil and wash 12½ *in. by* 8⅞ *in.*

G. B. CIPRIANI, *R.A.*

1794.

19 Nine Cupids playing blind man's buff
Signed
Bistre, pen and wash 11 *in. by* 16 *in.*

GERMAN SCHOOL.

Early XVIIth Century.

20 Allegorical composition. At the top is seen a Holy Roman Emperor, enthroned between six kneeling figures of Electors, below whom are their coats-of-arms; on either side, figures apparently representing two allegorical personages
Water-colours, on vellum 8¼ *in. by* 5¾ *in.*

OIL PAINTINGS.

GUIDO RENI.

21 St. Mary Magdalen. Head, looking upwards to the left
Copper 27 *in. by* 21 *in.*

LUDOVICO CARRACCI.

22 Pietà. The dead Christ lying on the ground, supported by the Virgin; child angels beside her and in the sky
Copper 9 *in. by* 7 *in.*

GUIDO RENI.

23 Dido and Æneas. Three three-quarter-length figures; Æneas in armour on the left, Dido, with attendant, facing him
Canvas 45 *in. by* 53 *in.*

P. F. MOLA.

24 The Vision of St. Bruno. The Saint is reclining on the ground in a landscape; cherubs above in the sky on the right
Canvas 28 *in. by* 23 *in.*

G. A. DONDUCCI.

25 The Virgin in glory, with numerous angels, appearing to St. Francis
Copper 24 *in. by* 16 *in., arched top*

TITIAN (AFTER).

26 The Toilet of Venus
Canvas 43 *in. by* 36 *in.*

BASSANO.

27 The Nativity; a shepherd and shepherdess in adoration
Canvas 20 *in. by* 24 *in.*

RAPHAEL (AFTER).

28 The Holy Family with St. Anne. Copy of the "Madonna del divino amore," in the Naples Museum
Canvas 47 *in. by* 39 *in.*

RAPHAEL (AFTER).

29 The Holy Family with Saints. Copy of the "Vièrge de la Maison de François I," in the Louvre
Canvas 54 *in. by* 40 *in.*

RAPHAEL (AFTER).

30 Portrait of Baldassare Castiglione. Old Flemish or French copy of the picture in the Louvre
Panel 35 *in. by* 27 *in.*

GIULIO ROMANO.

31 Fragment of a Cartoon for tapestry. Heads and upper parts of three figures, one of them a lictor holding fasces, all in profile to the left

Distemper, on paper 35 *in. by* 26 *in.*

*** From Dr. Wellesley's collection.

TITIAN (AFTER).

32 The Tribute Money. Copy of the picture in the Dresden Gallery

Canvas 29 *in. by* 25 *in.*

FLEMISH-FLORENTINE SCHOOL.

Late XVIth Century.

33 The Birth of the Virgin. Crowded composition in the interior of a room

Panel 18 *in. by* 13 *in.*

VENETIAN SCHOOL.

34 Portrait of a Young Man holding a book; half-length to the left; in the background on the right is an antique marble torso in a niche, on the left a distant view of a church with a tall campanile; inscribed on a medallion in the lower left-hand corner "Dominicus F. A. XXIX, MDXII"

Canvas 46 *in. by* 35 *in.*

NORTHERN ITALIAN SCHOOL.

1525-50.

35 St. Jerome and St. Domenic; two half-length figures

Panel 15 *in. by* 24 *in.*

No. 40.

NORTHERN ITALIAN SCHOOL.

1525-50.

36 Two Sainted Abbots

Sutton

Panel 15 *in. by* 24 *in.* 3 15

VENETIAN, SCHOOL OF PORDENONE.

37 Portraits of Baldassare Zeno and his two sons; three-quarter-length figures; in the middle the father stands, facing the spectator, in the crimson robes of a Procurator of St. Mark, he holds a book and a paper; on either side are the two boys likewise facing the spectator 105

Baccendale

Canvas 50 *in. by* 38 *in.*

TUSCAN-BYZANTINE SCHOOL.

XIVth Century.

38 A Triptych; the centrepiece and wings are occupied by nine scenes; in the middle are the Madonna and Child with saints; above is the Crucifixion; below are four saints; on the wings are groups of three saints; below on the left wing are St. George and the Dragon, on the right three saints; in the triangular spaces at the top are the Virgin on one wing, and the announcing archangel on the other; the subjects are indicated by Latin inscriptions 135

Abner

Panel 17 *in. by* 14 *in.*

DOMENICO ALFANI.

39 The Mystic Marriage of St. Catherine; half-length figures; in the centre the Madonna and Child, with St. Catherine, upon whose finger Christ is placing the ring, on the left, and St. Joseph on the right; below is the infant St. John in adoration

Field

Panel 31 *in. by* 26 *in.*

BERNARDINO LUINI.

40 The Madonna and Child; the Madonna half-length, seated, slightly to the left, looking down; the Child nude, whole-length, standing on her knees, looking to the left 200

Partridge

Panel 33 *in. by* 26 *in.*

[*See* ILLUSTRATION].

TITIAN.

41 The Death of St. Peter Martyr; two half-length figures; in the background a landscape with two other figures of a monk and an assassin

Canvas 39 *in. by* 46 *in.*

[*See* ILLUSTRATION].

No. 41

Sotheby. SALE, JULY 14. 1920.

Madonna and Child with St. Joseph and St. Stephen.

Burlington Mag. July. 1920.

No. 42.

FRA BARTOLOMMEO.

42 The Madonna and Child with St. Joseph and St. Stephen; the Virgin half-length, standing behind a parapet upon which the Child reclines supported by a green cushion; he looks up smiling at St. Stephen who stands behind on the left.

Panel 35½ *in. by* 27 *in.*

*** From the collections of R. Payne Knight and Sir Thomas Baring. Waagen, "Treasures of Art," vol. II, p. 418

[*See* ILLUSTRATION].

UMBRO-FLORENTINE SCHOOL.

Late XVth Century.

43 A Saint, standing in a high pulpit on the left, preaching to a crowd of people; ruined wall in the background
Panel 16 *in. by* 12 *in.*

FLORENTINE SCHOOL.

About 1500.

44 The Virgin kneeling towards the right before the Infant Christ who lies on the ground supported by two kneeling angels; background of ruined wall and distant landscape
Panel *Circular, diam.* 41 *in.*

SIENESE SCHOOL.

XIVth Century.

45 The Madonna and Child enthroned, with a male saint on either side
Panel Repainted. 50 *in. by* 25 *in., arched top*

SCHOOL OF GHIRLANDAJO.

46 The Madonna and Child enthroned in a shell-shaped niche; landscape background
Panel 36 *in. by* 22 *in., arched top*

PARIS BORDONE.

47 A Woman singing and playing a lute; three-quarter-length facing the spectator; in white chemise and crimson drapery
Canvas 37½ *in. by* 28 *in.*

SCHOOL OF FERRARA-BOLOGNA.

1500-25.

48 The Annunciation; the Virgin with crossed hands, and a book before her, on the right; the archangel advancing in profile from the left
Canvas 16½ *in. by* 14 *in.*

ANGIOLO BRONZINO.

49 Portrait of Cosimo I de' Medici, Grand Duke of Tuscany; half-length facing the spectator, the head turned towards the left; in plum-coloured dress embroidered in gold and brown; his right hand holds a handkerchief
Panel 36 *in. by* 26 *in.*

*** Repetition of the portrait in the Uffizi Gallery. From the Hamilton Palace collection, 1882, lot 755.

ITALIAN SCHOOL.

About 1550.

50 Portrait of Francesco Domenico Gemmami; whole-length of a little boy standing; in a dark green suit trimmed with gold and silver; he holds a staff inscribed with his name and the date and hour of his birth, 1546
Canvas 52 *in. by* 37 *in.*

VENETIAN SCHOOL.

XVIIIth Century.

51 Architectural Capriccio: View of the Church of San Giorgio Maggiore at Venice seen across a canal; in the foreground a group of figures, brigands and peasant women among ruins
Canvas 27 *in. by* 34 *in.*

VENETIAN SCHOOL.

XVIIIth Century.

52 Architectural Capriccio: View of the Church of the Redentore at Venice seen across a canal, with a fantastic foreground with figures
Canvas 27 *in. by* 35 *in.*

SCHOOL OF VELASQUEZ.

53 Portrait of Philip IV as a young man; whole-length standing towards the right; his right hand holds a bâton, his left rests on his sword; in the background is a battle scene
Canvas 75 *in. by* 40 *in.*

*** An old repetition, with a different background, of the picture by Velasquez, in the Holford collection at Dorchester House.

ALONZO CANO

54 Portrait of a Man called Calderon de la Barca, the dramatic poet; bust three-quarters to the left, in black dress

Canvas 25½ *in. by* 19 *in.*

*** From the collection of King Louis Philippe. Waagen, "Galleries and Cabinets of Art," p. 104.

[*See* ILLUSTRATION].

ALONZO CANO.

55 St. Joachim; whole-length standing figure holding a shepherd's crook

Canvas 42 *in. by* 15 *in.*

*** From King Louis Philippe's collection.

[*See* ILLUSTRATION].

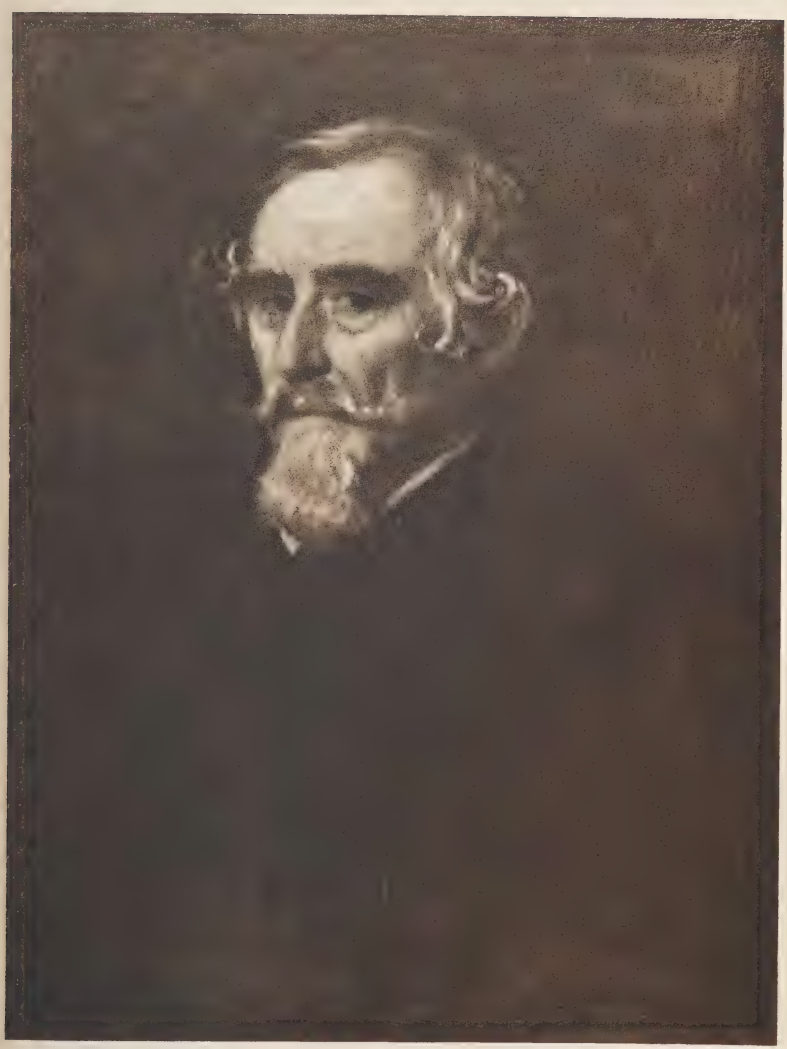
ALONZO CANO.

56 St. Anne; whole-length standing figure

Canvas 42 *in. by* 15 *in.*

*** From King Louis Philippe's collection.

[*See* ILLUSTRATION].



No. 54.

No. 55.

No. 56.

SPANISH SCHOOL.

57 The Assumption of the Virgin ; below are the Apostles standing round the tomb

Water-colours 13½ *in. by* 13½ *in., octagonal*

MORALES.

58 Christ, crowned with thorns, bearing the cross ; half-length figure

Canvas 28 *in. by* 21 *in.*

MURILLO.

59 The Annunciation ; the Virgin kneeling to the left before a *prie-dieu* ; the angel, on the left, flying downwards facing the spectator ; on the ground is a bouquet of coloured flowers in a vase

Canvas 64 *in. by* 42 *in.*

SPANISH SCHOOL.

1554.

60 Portraits of Charles V and Philip II ; two half-length figures ; Charles three-quarters to the right, Philip facing him, both resting their elbows on cushions ; inscribed with names and date

Panel 11 *in. by* 16 *in.*

SPANISH SCHOOL.

XVIIth Century.

61 St. Anthony of Padua holding the Infant Christ, standing in an elaborate architectural tabernacle ; on either side are St. Peter and St. Paul, and below is a tablet inscribed with an indulgence

Canvas 23 *in. by* 18 *in.*

VELASQUEZ (AFTER).

62 The Duke of Olivarez on horseback, *copy of the picture in the Prado Museum*
Canvas 30 *in. by* 23 *in.*

SPANISH SCHOOL.

XVIIth Century.

63 The Madonna and Child surrounded by angels
Panel 8 *in. by* 6 *in.*

SCHOOL OF MURILLO.

64 Portrait of a Man said to be Francesco Quevedo; half-length three-quarters to the right; long grey hair; he wears spectacles and is dressed in black; his left-hand is on his breast, his right holds a book; painted in an oval
Canvas 37 *in. by* 28 *in.*

SPANISH SCHOOL.

Early XVIIth Century.

65 Portrait of Philip III of Spain. Whole-length, standing slightly to the right; in white ruff, steel and gilt corselet and cloth of gold trunk-hose; his left hand is on the hilt of his sword; his right rests on a helmet standing on a table; rose-coloured curtain in background. In an ornamental border of red, blue and gold
Water-colours, on vellum 10⅛ *in. by* 6½ *in.*

FRENCH, SCHOOL OF THE CLOUETS.

66 Portrait of a Lady, formerly called Mary Queen of Scots, half-length turned slightly to the left, in black and white hood and dress
Panel 18 *in. by* 14 *in.*

*** Exhibited at the Exhibition of National Portraits, 1866, No. 320, as by Lucas Cornelli.

No. 67.

JEAN BOURDICHON.

67 Louis XII, King of France (1462-1515), kneeling towards the left on a blue cushion powdered with gold fleurs-de-lys, his helmet on the ground before him; he wears a cloth of gold surcoat over armour. In front of him stands St. Michael, with green wings, dressed in gold armour, behind him stand Charlemagne, St. Louis, and St. Denis, all with crowns and nimbi, and with their names inscribed above them. Gold border inscribed: "Loys XII de ce nom. Il lest fait en leage de XXXVI ans."

Water-colours, on vellum $9\frac{3}{8}$ *in. by* $6\frac{3}{4}$ *in.*

*** From the collection of William Beckford, of Fonthill, 1848.

This extremely important and wonderfully preserved miniature is closely connected with the illuminations in the very celebrated manuscript, the *Hours* of Anne of Brittany, Queen of Louis XII, in the Bibliothèque Nationale at Paris, and is clearly by the same artist, believed to be Jean Bourdichon. It is, in fact, the counterpart of the well-known miniature in that volume representing Anne accompanied by her patron saints. The figures of archangels, with golden armour and green wings, elsewhere in the MS., correspond exactly in type with St. Michael in the present miniature. The miniature is, moreover, the same size as the principal pictures in the MS., and the border and inscription are similar. The date of the present miniature (1498) is ten years earlier than that of the payment to Bourdichon, presumed to be connected with the "Hours," and is of particular interest as possibly throwing light on contested questions related to the dating of the MS. (*see* Delisle, *Cabinet des Manuscrits de la Bibliothèque Nationale*, 1881, vol. III, pp. 346-7.)

[*See* ILLUSTRATION].

68 A Frame containing five Miniatures:

(1) Mrs. Middleton, by Jean Petitot

Enamel *oval* $1\frac{5}{16}$ *in. by* $1\frac{5}{16}$ *in.*

(2) Madame de Montespan, by Jean Petitot

Enamel *oval,* 1 *in. by* $1\frac{5}{16}$ *in.*

(3) Anne of Austria, by Jean Petitot

Enamel *oval,* 1 *in. by* $\frac{7}{8}$ *in.*

(4) Duchesse de Montbazon, "La Belle des Belles," by Jean Petitot

Enamel *oval,* $1\frac{7}{8}$ *in. by* $1\frac{7}{16}$ *in.*

(5) Lucius Carey, Viscount Falkland, by John Hoskins

Signed I. H.

Water-colours, on vellum *oval,* 2 *in. by* $1\frac{5}{8}$ *in.*

*** All from the collection of Horace Walpole at Strawberry Hill, 1842.

"Description of the Villa," 1774, pp. 24, 82, 83 and 84. Sale 1842; Eleventh Day, lot 39; Fourteenth Day, lots 55, 57, 61 and 75. No. 5 also from the collection of Dr. Richard Mead, 1754.

[*See* Illustration].

No. 68.

OIL PAINTINGS.

CLAUDE GELÉE LE LORRAIN.

69 A Wooded Landscape; on the left a large clump of trees, in the shade of which are two men; on the right in the foreground are goats, beyond are ruins with the sea in the distance
Panel 11 *in. by* 13 *in.*
*** Waagen "Treasures of Art," vol. II, p. 420.

SCHOOL OF GASPARD POUSSIN.

70 A Rocky Landscape, with buildings and a river in the foreground
Canvas 14 *in. by* 16 *in.*

BRIL.

71 View of Rome, with a bend of the Tiber; in the foreground numerous figures and boats
Panel 15 *in. by* 48 *in.*

SCHOOL OF CLAUDE.

72 A Classical Landscape, with a goatherd piping and goats playing in the foreground
Canvas 22 *in. by* 29 *in.*

SCHOOL OF CLAUDE.

73 Landscape composition, with figures
Canvas 11 *in. by* 14 *in.*

FRENCH, SCHOOL OF LE BRUN.

74 The anointing of the Grand Dauphin (*b.* 1661); the ceremony takes place in a church filled with courtiers; Louis XIV is in a tribune on the left
Canvas 20 *in by* 32 *in.*

BARON F. P. GERARD.

75 Portrait of George Canning; three-quarter-length seated to the left; his hands folded in his lap
Canvas 51 *in. by* 37 *in.*

SCHOOL OF GREUZE.

76 Head of a Young Girl with a distaff
Canvas 15 *in. by* 13 *in.*

MARIE VICTOIRE LEMOINE.

77 A little Girl, half-length to the left, holding a kitten and a music-book
Signed and dated 1780
Canvas $20\frac{1}{2}$ *in. by* $16\frac{1}{2}$ *in.*

No. 78.

J. B. GREUZE.

78 Head of a young Girl ; turned three-quarters to the left 16

Ulliamet. *Pastel* 16 *in. by* 12½ *in.*

*** Waagen "Galleries and Cabinets of Arts," p. 104.

[*See* ILLUSTRATION].

FRENCH, SCHOOL OF BOUCHER.

79 The Fiddler: A boy with a fiddle seated on the ground, a girl with a tub stands listening
Panel 10 *in. by* 7 *in.*

FRENCH, SCHOOL OF BOUCHER.

80 The Dancing Dog: A boy with a concertina and a performing dog near the door of a cottage at which are other children
Panel 10 *in. by* 7½ *in.*

FRENCH, SCHOOL OF GREUZE.

81 The Shy Child: A woman seated at needlework facing the spectator, a little girl standing on the left lays her head in the woman's lap
Canvas 12 *in. by* 9½ *in.*

FRENCH.

Early XVIIth Century.

82 Portrait of a Lady in a broad-brimmed hat and embroidered dress
Panel 12 *in. by* 9 *in.*

SCHOOL OF POURBUS.

83 Portrait of Henri III of France; three-quarter-length standing facing the spectator, in dark dress and cap trimmed with jewels
Panel 32 *in. by* 21½ *in., arched top*

SCHOOL OF MABUSE.

84 The Adoration of the Shepherds: six figures in the ruins of a building; angels in the sky
With an added signature and date M. 1479
Panel 24 *in. by* 19 *in., arched top*

No. 85.

JAN VAN SCHOOREL.

85 Portrait of an elderly Woman; seated three-quarters to the left behind a parapet; in white hood and black gown over red and gold dress; she holds a rosary in her hands
Dated 1536
Panel 18 *in. by* 13 *in., arched top*

[*See* ILLUSTRATION.]

THE MASTER OF THE HALF-LENGTH FIGURES.

86 Portrait of a young Lady as St. Mary Magdalen; she holds a book, and a golden vase is on the table before her; coat-of-arms above to the right
Panel 18 *in. by* 12 *in.*

PHILIPS WOUVERMAN.

220

87 La Fontaine des Tritons: A lady holding a closed umbrella, seated on a white horse, and a gentleman, with his back to the spectator, on a bay, halting near a fountain, on the right, at which a huntsman draws water and hounds are drinking; in the foreground are other figures, and on the left vine-dressers at work; in the background country stretching away to a low horizon

Panel 14½ *in. by* 19½ *in.*

*** From the collections of the Marquis d'Argenson, 1750; De la Prade, 1775; De Clesne, 1786; Goll van Frankenstein, 1833.

Engraved by Moyreau, 1753.

Waagen "Treasures of Art," vol. II, p. 422; Smith "Catalogue Raisonné," No. 117, and "Supplement," p. 41. De Groot "Catalogue," vol. II, p. 470.

[*See* ILLUSTRATION].

No. 87.

F. SNYDERS.

88 A Market Piece: Dead Game, vegetables, etc., on a long table, behind which, on the left, is a man holding a napkin
Canvas 57 *in. by* 34 *in.*

F. SNYDERS.

89 A Fowl Yard with two cocks fighting, and other poultry
Signed "F. Snyders, ft."
Canvas 42 *in. by* 60 *in.*

[*See* ILLUSTRATION].

F. SNYDERS.

90 Interior of a Fowl House with two cocks fighting
Canvas 33 *in. by* 50 *in.*
*** Waagen "Treasures of Art," vol. II, p. 422.

RUBENS.

91 Peace driving away War
Panel 17 *in. by* 25 *in.*

TENIERS (AFTER RUBENS).

92 The Last Judgment
Panel 19 *in. by* 15 *in.*

FRANS VAN MIERIS.

93 Portrait of Franciscus de la Boe Sylvius, Professor of Medicine at Leyden; half-length, leaning on a parapet, facing the spectator, bare headed, in black dress
Signed "F. V. M., Ft."
Panel 8½ *in. by* 6½ *in.*

FRANS VAN MIERIS.

94 Portrait of a Man; three-quarter-length, standing, facing the spectator, in black dress, he holds a scroll
Copper 8½ *in. by* 7½ *in.*

MOLENAER.

95 A Flemish Kermesse: many figures dancing to the music of a bagpiper who stands on a tub in the middle of the picture
Canvas 30 *in. by* 42 *in.*

G. VAN HERP.

96 The Elevation of the Cross: composition of numerous figures in the style of Rubens
Copper 34 *in. by* 43 *in.*

RUBENS.

97 Head of an Old Woman, turned slightly to the left, in white cap
Panel 13 *in. by* 10 *in.*

FLEMISH SCHOOL.

XVIIth Century.

98 The Holy Family; a small octagonal painting, surrounded by an oval garland of flowers
Panel 25 *in. by* 18 *in.*

FLEMISH SCHOOL OF VANDYCK.

99 Portrait of a bearded Man; bust, three-quarter to the right, in falling ruff and black dress
Canvas 24 *in. by* 22 *in.*

NORTHERN GERMAN SCHOOL,

about 1550.

100 Portrait of a Young Lady; half-length figure, nearly facing the spectator, in green and black dress with white sleeves, and a wreath of roses on her head
Panel 14 *in. by* 10 *in.*

HOLBEIN (AFTER).

101 Portrait of Erasmus; three-quarter-length to the left; copy of a picture at Petrograd
Panel 11 *in. by* 9 *in.*

SIMON DE VOS (ATTRIBUTED TO).

102 Portrait of a Man; bust slightly to the right, in falling ruff, large hat and black dress
Panel 26 *in. by* 20 *in.*

DUTCH SCHOOL.

103 Portrait of a Young Man; bust, in lace ruff, large hat and black dress; coat-of-arms in the background; painted in an oval
Canvas 7 *in. by* $5\frac{1}{2}$ *in.*

SECOND DAY'S SALE.

B. P. OMMEGANCK.

1814.

LOT

104 Landscape: The shores of a lake, with a muleteer, cattle, sheep and a donkey
Signed and dated
Panel 23 *in. by* 28 *in.*

BRAUWER.

105 Interior of a Tavern with boors playing cards, one of them has fallen off his seat
Panel 13 *in. by* 18 *in.*

DUTCH SCHOOL.

106 Interior of an Ale-house with three boors quarrelling over a game of cards
Gouache 9 *in. by* 7 *in.*

TENIERS (AFTER).

107 Scene outside a Tavern, peasants drinking, one is being dragged away by a woman
Panel 6 *in. by* 9 *in.*

VAN OSTADE (SCHOOL OF).

108 Interior with boors smoking
Panel 13 *in. by* 11 *in.*

G. NETSCHER (School of).

109 Portrait of a Boy; half-length to the left, in grey coat trimmed with brown, looking at a soap bubble which he has just blown; on a ledge in front is his hat
Panel 8½ *in. by* 7 *in.*

P. DE BLOOT.

110 The Doctor's Shop; the Doctor stands at a table holding up a bottle to the light, behind are several patients
Panel 12 *in. by* 9 *in.*

DUTCH SCHOOL.

111 Portrait of an Old Man, seated to the right at a table, in circular ruff, black skull cap and gown, he looks at a book through a pair of glasses; inscribed "A. B. Cujp, 1590"
Panel 39 *in. by* 31 *in.*

RUBENS (School of).

112 Portrait of a Man; half-length, in armour and scarlet drapery
Canvas 31 *in. by* 24 *in., arched top*

R. P. BONINGTON.

113 Evening in Venice. Five figures: two ladies, two gentlemen and a page, in fifteenth century costume, standing on the steps of a palace

Canvas 22 *in. by* 17 *in.*

[*See* ILLUSTRATION].

No. 113.

C. R. LESLIE, *R.A.*

114 The Taming of the Shrew
Panel 7 *in. by* 9 *in.*
*** Sketch for the picture in the Sheepshanks collection, Victoria and Albert Museum.

J. PHILIP, *R.A.*

115 Leaving Church in Spain; three-quarter-length figures of a lady and an old woman
Canvas 25 *in. by* 19 *in.*
*** From the artist's sale, 1867.

SIR DAVID WILKIE.

1818.

116 Chelsea Pensioners receiving the news of the Battle of Waterloo; sketch for the picture in the collection of the Duke of Wellington
Signed and dated
Panel 12 *in. by* 16 *in.*
*** On the back is a memorandum signed by Wilkie, and dated 1829, stating that this is the *first* sketch for the picture.

W. J. MÜLLER.

117 A Trout Stream in North Wales, two boys in the foreground
Canvas 29 *in. by* 48 *in.*
Signed

A. LEGROS.

1863.

118 A Priest chanting Service: Five three-quarter-length figures in the interior of a church, the priest on the left, the others behind him
Canvas 20 *in. by* 26 *in.*
Signed and dated
*** From the collection of Mr. H. Anderson Rose.

ENGLISH SCHOOL.

119 Fancy Portrait of Queen Mary I; bust slightly to the left, in black hood and dress trimmed with ermine, red curtain background
Panel 7 *in. by* 5¾ *in.*

MARCUS GHEERAERTS.

120 Portrait of James I, bust slightly to the right, in white satin dress with Collar of the Garter round his neck, and black hat with jewels
Panel 22 *in. by* 17 *in.*

ENGLISH SCHOOL.

XVIth Century.

121 Portrait of Elizabeth of York, Queen of Henry VII; half-length, three-quarters to the left, in pointed hood, both hands clasped before her hold a white rose
Panel 20 *in. by* 14 *in.*

ENGLISH SCHOOL.

XVIth Century.

122 Portrait of Lady Margaret Tudor, Mother of Henry VII; half-length, three-quarters to the left, behind a parapet, in pointed hood and coif, and black dress, she holds a book with both hands
Panel 20 *in. by* 14 *in.*

HOLBEIN (English School of).

123 Portrait of an Elderly Man, called Stephen Gardiner, Bishop of Winchester; half-length, turned slightly to the right; in black coif and cap and black gown lined with sable; he holds a carnation in his left hand; green background
Panel 13 *in. by* 10 *in.*

*** From the Harman collection. Exhibited at the Exhibition of National Portraits, 1866, no. 202.

SIR ANTHONY MOR (School of).

124 Portrait of Queen Mary; half-length, turned slightly to the left; in black and white hood and dress; she holds a book with both hands; inscribed "Maria Regina Angliae"

Panel 14 *in. by* 10 *in.*

*** Mentioned by Waagen, "Treasures of Art," vol. II, p. 421, who ascribes it to Lucas de Heere. It appears more probably to be by a French artist working under the influence of Anthonis Mor.

ENGLISH SCHOOL.

1598.

125 Portrait of Sir Walter Raleigh; three-quarter length, standing slightly to the right; wearing a black hat with jewel in it; black cloak, laced with gold, and cloth of gold surcoat and black dress; in the background on the right is a column, to the left the arms of Raleigh; inscribed "A^{no} D^{ni} 1598 Aeta. Suae 47"

Panel 44 *in. by* 34 *in.*

ENGLISH SCHOOL.

Second Quarter of the XVIth Century.

(Attributed to Johannes Corvus).

126 Portrait of an Elderly Man, a member of the Beddingfield family of Oxburgh, Norfolk; half-length, slightly to the left; wearing a black cap and doublet, lined with white fur, and gown lined with sable; with both hands he grasps his girdle, to which a *gipcère* or pouch, richly mounted in gold, is attached; plain green background, with the arms of Beddingfield on the right

Panel 33 *in. by* 26 *in.*

[*See* Illustration].

No. 126.

No. 128.

No. 127.

DANIEL MYTENS.

127 Portrait of Charles I as a young man; whole-length, standing slightly to the right on a Turkey carpet; in brown doublet and breeches over white damask sleeves and hose; Garter ribbon round neck; his right hand holds a hat, his left rests on his sword

Canvas 81 *in. by* 55 *in.*

*** Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859; and described as Henry Frederick, Prince of Wales.

[*See* ILLUSTRATION].

PAUL VAN SOMER.

128 Portrait, said to be Elizabeth, Queen of Bohemia, when a girl; whole-length, standing slightly to the left on a Turkey carpet; in white lace cap, ruff and cuffs and red damask dress trimmed with gold and silver; on a table to the left is a small chained monkey

Canvas 81 *in. by* 54 *in.*

*** Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859.

[*See* ILLUSTRATION].

DANIEL MYTENS.

129 Portrait of Count Gondomar, Spanish Ambassador at the Court of James I; whole-length, standing facing the spectator; in black and brown dress; his right hand is on his hip, his left rests on his sword; at his feet is a spotted Dalmatian hound; to the left is a table with a hat on it

Canvas 80½ *in. by* 54 *in.*

*** Stated to have come from the collection of Charles I. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830.

VANDYCK.

130 Portrait of a Cavalier, possibly Mountjoy Blount, Lord Newport; whole-length, standing facing the spectator; in armour; he holds a bâton in his right hand, his left is on his hip

Canvas 85 *in. by* 48 *in.*

SIR PETER LELY AND J. WYCK.

131 Portrait of King William III: three-quarter length, standing slightly to the left; in armour and lace cravat; his right hand holds a bâton, his left rests on a helmet; battle scene in the background

Canvas 48 *in. by* 38 *in.*

ROBERT WALKER.

132 Portrait of Admiral Edward Popham (1610?–1651); bust, turned three-quarters to the right; long white hair; in armour and white collar

Canvas 29 *in. by* 25 *in.*

*** From Ford Abbey, Dorset, 1848.

H. DANCKERS (ATTRIBUTED TO).

133 Charles II receiving the first pineapple grown in England from Rose, the Royal gardener; the King stands on the right, dressed in brown with a large black hat, before him kneels Rose, dressed in black, presenting the pineapple; in the background is a formal flower-garden and the front of a large house, traditionally said to represent Dawney Court, Buckinghamshire

Canvas 36 *in. by* 45 *in.*

*** From the collection of Horace Walpole at Strawberry Hill. "Description of the Villa," 1774, etc., p. 126. Sale, 1842, eleventh day, lot 20. On the back of the frame is the following memorandum in Walpole's writing: "Mr. Rose the royal Gardener presenting to King Charles 2[d] the first pineapple raised in England. This picture belonged to Mr. London the Nursery man [Partner of Mr Wise] whose Heir bequeathed it to the Revd. Mr. Pennicall of Ditton who gave it to Mr. Walpole 1780. Hor. Walpole."

[*See* ILLUSTRATION]

Now in the collection of
Sir Philip Sassoon. 1922.
Exd 'The Age of Walnut', Sassoon's, 1932, 6.

See "Apollo", 1926, p. 43.

J. HOPPNER, *R.A.*

134 Portrait of William Pitt; three-quarter-length, standing facing the spectator; his left hand on his hip, his right on the back of a chair

Canvas 54 *in. by* 42 *in.*

*** From the collections of Earl de la Warr and Lord Whitworth. Studio repetition of the Mulgrave picture, the last for which Pitt sat, now in the Burdett-Coutts collection.

SIR JOSHUA REYNOLDS.

135 Venus and Cupid

Canvas 50 *in. by* 39 *in.*

Covent Garden

PINEAPPLES PAST AND PRESENT

D.T. 24 Apr. 1934

When They Were Home-Grown

Home-grown and Continental vegetables and Empire fruit are leading features on the market. French asparagus was so plentiful on Monday that the price fell to half that ruling last week. It was doubtful whether the return to the growers would cover the eightpence a bundle duty.

Another noticeable feature this week is the display of pineapples from South Africa, the Azores and Porto Rico, and smaller quantities from Nigeria and Brazil. The small South African queen pineapple may be purchased for a few pence, and is of good flavour. The Porto Rico are of medium size, and the largest are the St. Michael's from the Azores.

Some of the Azores pineapples have arrived in a novel form of package on which the trade reports favourably. Each fruit is in a cellophane wrapper, secured by the metal seal of the grower, and embedded in woodwool, and each is in a separate light wooden case. There is printed matter with each, including medical opinion on the advantage to health of eating the pineapple, and a request to doctors to try it on their patients.

In early Victorian days we grew our own pineapples, a writer of the period stating they were "being cultivated in hothouses and pits almost from Cornwall to Caithness," and describing them as "the most luscious fruit that this country produces."

Modern Methods

Advances in the art of keeping fruit fresh and transport facilities have resulted in imported pineapples being cheaper than home-grown, and present prices of those from the countries mentioned are such as to suit most pockets. The quality certainly satisfies the epicure.

According to some authorities, the first pineapple grown in England was in 1690, having been introduced from Holland. One grown in Glamorganshire in 1820 weighed 9lb 4oz, and another, grown in Pembrokeshire, weighed 10lb 8oz.

Forced strawberries continue to fall in price, some having sold this week at 2s a "square" of a nominal pound. English peaches have been selling at the rate of 1s 6d to 3s 6d each, and English Bramley's Seedling apples at 14s a bushel case. These prices are wholesale.

Empire and American apples are plentiful; the current week's arrivals of bananas are heavier than the previous week, and they are mostly from Jamaica. Oranges are plentiful and cheap, supplies being available from Spain, Palestine, Cyprus, United States, Syria and Egypt. There are excellent pears from South Africa, Australia, New Zealand and Argentina.

No. 136.

SIR JOSHUA REYNOLDS.

136 Robinetta

Canvas 30 *in. by* 24 *in.*

*** Repetition of the picture in the National Gallery.

[*See* ILLUSTRATION].

SIR JOSHUA REYNOLDS (School of).

137 Portrait of the Second Marquis of Rockingham
Canvas 29 *in. by* 24 *in.*

T. GAINSBOROUGH, *R.A.*

138 Portrait of Samuel Foote, the actor; half-length, slightly to the right, the head turned towards the spectator; in white wig and green coat laced with gold; his left hand thrust into his breast; painted in an oval
Canvas 29 *in. by* 24 *in.*

*** Traditionally said to be the picture given by Gainsborough to his friend Wiltshire, the carrier, and mentioned in Fulcher's "Life of Gainsborough," second edition, 1856, p. 221.

ENGLISH SCHOOL.

XVIIIth Century.

139 Portrait of a Man; half-length, seated facing the spectator at a table, upon which are writing materials; bookcase in the background
Panel 34 *in. by* 26½ *in.*

REYNOLDS (after).

140 Portrait of Dr. Johnson; copy of the picture in the National Gallery
Canvas 30 *in. by* 24 *in.*

A. RAMSAY.

141 Portrait of an Elderly Lady; bust slightly to the right; in white cap, scarlet dress and black lace shawl
Canvas 7½ *in. by* 6 *in.*

ENGLISH SCHOOL.

142 Portrait of Sir William Morton, d. 1672; bust three-quarters to the right in coif and judge's robes
Canvas 28 *in. by* 24 *in.*

VANDYCK (English School of).

143 Portrait of Queen Henrietta Maria; bust facing the spectator; in blue and white dress trimmed with pink ribbons
Canvas 28 *in. by* 23 *in.*

J. RICHARDSON, the Elder.

144 Portrait of Alexander Pope; profile to the right; wearing laurel wreath; painted in an oval
Canvas 31 *in. by* 25 *in.*

ENGLISH SCHOOL.

1725-50.

145 Portrait of a Little Boy; three-quarter-length, standing to the right, in a blue suit; he holds a hoop
Canvas 29 *in. by* 24 *in.*

VANDYCK (English School of).

146 Portrait of Charles I; three-quarter-length, standing facing the spectator; in armour; his right hand holds a bâton, his left rests on a helmet standing on a table
Canvas 49 *in. by* 39 *in.*

J. FULLER (attributed to).

147 Portrait of a Man; three-quarter-length, seated three-quarters towards the right in a red arm chair; wearing full brown wig, white shirt, lace cravat and orange-coloured drapery
Canvas 48 *in. by* 39 *in.*

J. RICHARDSON, the Elder.

148 Portrait of a Man, said to be Joseph Addison; three-quarter-length, seated three-quarters to the left before a table upon which are medals and a book lettered "Orpheus Britannicus." He is dressed in brown and holds a medal of Queen Anne in his left hand; inscribed "Joseph Addison, Richardson, Fecit"
Canvas 48 *in. by* 36 *in.*

J. VAN DER BANCK.

149 Portrait of John Gay, the poet; half-length, standing slightly to the left, the head turned three-quarters to the right; in black gown and blue cap; landscape seen through opening on the left

Canvas 36 *in. by* 28 *in.*

*** From the collection of Sir Joshua Reynolds.

J. RILEY.

150 Portrait of a Man, called Abraham Cowley; half-length; in golden brown gown and lace cravat

Canvas 26 *in. by* 22 *in.*

ENGLISH SCHOOL.

c. 1750.

151 Portrait of a Man, called William Pitt, Earl of Chatham; three-quarter-length, standing to the left; in puce coat and blue and gold waistcoat; on the frame are the arms of Pitt

Canvas 47 *in. by* 38 *in.*

ENGLISH SCHOOL.

1658.

152 Portrait of Thomas Chard; three-quarter-length, facing the spectator; black and white dress. He holds a document signed "Carlile" and dated 1658; a letter lying on the table beside him is addressed to Thomas Chard, a servant of Lord Carlisle at Wytham Abbey

Canvas 47 *in. by* 38 *in.*

J. HUDSON.

153 Portrait of James Smith-Stanley, Lord Strange (1717-1771); three-quarter-length, turned to the right; in brown Vandyck dress and rose-coloured drapery

Canvas 49 *in. by* 39 *in.*

EDWARD LUTTRELL.

154 Portrait of Samuel Butler, author of "Hudibras"; bust three-quarters to the right
Signed
Pastel 10 *in. by* 8 *in.*

A. POND (ATTRIBUTED TO).

155 Portrait of a little Girl; bust turned slightly to the left; in lace cap and low-necked brown and blue dress
Canvas 18 *in. by* 14 *in.*

ENGLISH SCHOOL.

Early XVIIIth Century.

156 Interior of the House of Commons. View looking up the house towards the Speaker's chair; benches and galleries on either side filled with members
Canvas 54½ *in. by* 47½ *in.*

ANGLO-FLEMISH SCHOOL.

About 1650.

157 Portrait of a Lady; bust in white lace cap and dress surrounded by an oval garland of flowers
Canvas 26 *in. by* 24 *in.*

GASCAR.

158 Portrait of Luise de la Kerouaille, Duchess of Portsmouth, as Diana; three-quarters length, with a crescent in her hair seated amongst clouds
Canvas 37 *in. by* 32 *in.*

BEECHEY (AFTER).

159 Portrait of George IV, when Prince of Wales; bust three-quarters to the right; powdered hair; wearing white neck-cloth and blue coat; painted in an oval
Canvas 29 *in. by* 24 *in.*

P. MERCIER (ATTRIBUTED TO).

160 A Girl playing on a guitar; half-length, with her back to the spectator looking round over her shoulder
Canvas 29 *in. by* 24 *in.*

KNELLER (SCHOOL OF).

161 Portrait of a Lady; bust, wearing white satin dress and blue drapery; painted in an oval
Canvas 29 *in. by* 24 *in.*

REYNOLDS (AFTER).

162 Portrait of Queen Charlotte; bust three-quarters to the left; powdered hair; in velvet and ermine robes
Canvas 29 *in. by* 24 *in.*

ROMNEY (AFTER).

163 Portrait of Mrs. Robinson; bust in profile to the left; in hat and low-necked dress
Panel 25 *in. by* 18 *in.*

PINE.

164 Portrait of George II; whole-length, standing slightly to the left at the head of a staircase
Canvas 18 *in. by* 14 *in.*

J. M. WRIGHT (ATTRIBUTED TO).

165 Portrait of a Man, called John Selden; bust three-quarters to the right; in white shirt, with dead-leaf coloured drapery round shoulders
Canvas 30 *in. by* 24 *in., oval*

JAMES NORTHCOTE, R.A.

166 Portrait of himself; bust in profile to the right; red drapery over shoulders
Canvas 27 *in. by* 23 *in., oval*

*** Painted in 1789 for Alderman Boydell.

JOHN CROME—"OLD CROME" (ATTRIBUTED TO).

167 Portrait of Robert Bloomfield, author of the "Farmer's Boy"; half-length, seated three-quarters to the left before a table upon which is a large folio book; in black coat and white shirt-frill
Canvas 29 *in. by* 24 *in.*

*** Stated to have been painted for Crabbe, the poet, and to have come from M. W. Pearce's collection.

A. RAMSAY.

168 Portrait of a Lady; bust turned three-quarters to the left; in scarlet and white low-necked dress
Canvas 24 *in. by* 19 *in.*

C. R. LESLIE, R.A. (AFTER GILBERT STUART).

169 Portrait of George Washington: bust slightly to the left; in black coat
Canvas 29 *in. by* 24 *in.*

BRITISH SCHOOL.

170 Portrait of Judge Jeffreys; bust, turned slightly to the right, in scarlet robes; painted in an oval
Canvas 29 *in. by* 24 *in.*

BRITISH SCHOOL.

171 Portrait of Edward Hyde, first Earl of Clarendon; three-quarters length, in Lord Chancellor's black and gold robes, standing behind a table upon which the mace is lying
Canvas 42 *in. by* 33 *in.*

BRITISH SCHOOL.

172 Portrait of Thomas Hobbes, author of "Leviathan"; bust, facing the spectator; dressed in black
Canvas 29 *in. by* 24 *in.*

SCHOOL OF KNELLER.

173 Portrait of John Locke; bust facing the spectator, the head turned three-quarters to the left; brown drapery
Canvas 26 *in. by* 20 *in.*

ZOFFANY (ATTRIBUTED TO).

174 Portrait of a Gentleman; whole-length, walking towards the right in a landscape; in red coat and breeches and white embroidered waistcoat
Canvas 29 *in. by* 24 *in.*

ZOFFANY (ATTRIBUTED TO).

175 Portrait of a Lady; whole-length, seated three-quarters to the left in a landscape; in yellow dress and blue cloak
Canvas 29 *in. by* 24 *in.*

G. MORLAND.

176 Portrait of the Artist's favourite Dog; a liver and white spaniel lying on the ground in front of a kennel
Signed on the dog's collar, "G. Morland, Lambeth Rd."
Canvas 25 *in. by* 29½ *in.*

G. SMITH (*of Chichester*).

177 Classical Landscape, with a castle and a river
Canvas 24 *in. by* 29 *in.*

HOGARTH.

178 The Laughing Audience
Engraved by Hogarth, 1733.
Canvas 22 *in. by* 19 *in.*

*** From the collections of Richard Brinsley Sheridan, 1814, Mr. G. Watson Taylor, and Mr. Richard Sanderson, 1848.

HOGARTH.

179 Evening; two figures of children, a little boy and a little girl; a woman in the background
Canvas 35 *in. by* 28 *in.*

*** A portion only of the right-hand lower corner of the composition, one of the "Four Times of the Day." It is said that this fragment was cut from a larger picture and partially repainted under Lord Taunton's directions.

HOGARTH.

180 Night; bonfire in a street; on the right a coach overturned with the inmates scrambling out; on the left an open window and a stall under which figures are crouching
Canvas 55 *in. by* 96 *in.*

*** The lower portion only of the composition, one of the "Four Times of the Day," partly re-painted under Lord Taunton's directions.

ENGLISH SCHOOL.

181 Landscape: a river scene with figures
Panel 12 *in. by* 14 *in.*

MINIATURES.

HENRY PIERCE BONE.

1842-45.

182 Five Portraits, in one frame:—
1. Nell Gwynne, after Lely
2. Henrietta Duchess of Orleans, after Mignard
3. Princess Mary, after Hanneman
4. Lady Denham, after Lely
5. Princess Anne, after Vandyck

Signed and dated

Enamels *Ovals, 4 in. by 3⅛ in. excepting no. 5, which is 2⅜ in. by 1⅞ in.*

HENRY PIERCE BONE.

1844.

183 Anne, Countess of Bedford, after Vandyck
Signed and dated
Enamel *Oval, 4 in. by 3⅛ in.*

HENRY PIERCE BONE.

1839.

184 Lord Melbourne, after Hayter
Signed and dated
Enamel 8 *in. by* 6⅜ *in.*

JOSEPH LEE.

185 Lady Hamilton as Nature, after Romney
Enamel 6⅛ *in. by* 5 *in.*

HENRY PIERCE BONE.

1845.

186 An enamel Miniature of Henry, Prince of Wales (son of James I); from the original by Van Somer
Oval, 4⅛ *in. by* 3¼ *in.*

VANDYCK (AFTER).

187 A Miniature of the Children of Charles I ; *of very fine work*
Oblong, 4½ *in. by* 3 *in.* 4

Phillips

VIOLET.
1788.

188 A Miniature of a Lady in pierrette costume
Circular, 2¾ *in.* 3 5

do

189 An enamel Miniature of a Man, in tie, wig, frilled shirt and scarlet coat
Oval, 1¼ *in. by* 1 *in.* 10 10
Signed *S^t 1741*

Jessies

190 A Miniature of a Man, in late 18th century costume ; in the style of Engelheart
Oval, 1½ *in. by* 1¼ *in.* 2

Lonsdale

HENRY PIERCE BONE.

191 An enamel Miniature of Fox
Oval, 2⅛ *in. by* 1¾ *in.* 16 10

Jessies

192 An oval Miniature of a Man, in early 19th century dress, in frame with cipher and enamel back ; another, *c.* 1825 ; and a Medallion Portrait, in wax, of J. B. S. Morritt, of Rokeby Park 3 3

Ash

END OF SALE.

£3184 11

Dryden Press : J. Davy & Sons, 8-9 Frith-street, Soho-square, W. 1.

Total of Sale

£9,815 - 7 -

TREASURE HEIRLOOMS.

Art which Inspires Thousand and One Romances.

There has been an unusually important unlading of treasure in Bond-street this week, and to-day a crowd of connoisseurs will flock to a private view at Sotheby's of stock to inspire a thousand and one romances.

Most modern of the treasures are a set of tapestries from Stanmore Hall, designed by Burne-Jones and woven by William Morris when the two artists had reached their zenith as collaborators.

There are twelve tapestries, picturing the quest of the Holy Grail, and a carpet which William Morris wove for the room in which they were hung.

It is interesting to find also a piano designed by Morris, whose affectation of disliking music is well known.

Other treasures, the selling of which begins on Wednesday, are the Taunton heirlooms, most of them collected by the Lord Taunton who died in 1869, and had among many other distinctions that of owning the Michelangelo Madonna now in the National Gallery.

Most thrilling of all is a bust of Lorenzo the Magnificent, either done from life or from his funeral masks, showing him to be a rather fearsome fellow with bobbed hair.

A sword made by Clemens Horne, of Solingen, when the 17th century was in its teens, and used by our Stuart kings, goes under the hammer on Friday, the only one outside the Royal collection.

£1,000 FOR A MINIATURE.

History is frequently illuminated in the sale-room and yesterday, at Sotheby's, in the Quantock Lodge collection there was a bright souvenir of that French King, Louis XII., first ruler of the House of Orleans and acclaimed as "Le Père Du Peuple" for his good heart. He it was who declared that the King of France should not remember the wrongs done to him himself as Duke of Orleans. Manuscript lovers know the exquisite Book of Hours in the Bibliothèque Nationale at Paris, done for his second wife, the famous Anne of Brittany, by the fifteenth-century illuminator Jean Bourdichon. The chief miniature in this is one depicting the King kneeling at prayer in company with the Saints, Michael Louis, and Denis, and old Charlemagne. A counterpart of this on vellum, 9¾in by 6¾in, was in the William Beckford collection at Fonthill, in 1848, and eventually passed to the Quantock Lodge collection. According to the French inscription on the border, the miniature was executed when Louis XII. was 36 years of age. This has added interest because it proves that at dates from the year of his accession 1498 when he succeeded Louis XI.'s childless son Charles VIII., "the Affable." It was valued as a prize yesterday, and Messrs. Agnew had to give £1,000 to win it. Costing 165gs in the Strawberry Hill sale 1848, four miniatures by Jean Petitot, including "La Belle des Belles," the Duchesse de Montbazon, and John Hoskin's "Lucius Carey," realised £400 (Durlacher). The last bid for "The Death of St. Peter Martyr," attributed to Titian, was £750 a portrait by J. van Schoorel of an old woman, bringing £360 (Glen); £6,728 being the total of the first day's portion of these Taunton heirlooms from Quantock. At Christie's, a Directoire clock by Manière in marble case with figures in ormolu, fetched 680 (J. Seligmann), and a sixteenth-century Italian walnut cabinet, 360gs (H. and J. Simmons).

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

GEORGE CRUIKSHANK was once a name to conjure with. He represented the quintessence of humour. Our forbears did not smile at his drawings; they burst into paroxysms of laughter. Times have changed. The blazing humour of the cinema has knocked out the Christmas Clown and Harlequin, and in regard to humorous volumes of the past, to tell the truth, most of us are rather bored in turning over the pages. The appearance of a collection of Cruikshank works in the market is an event. In 1906 Messrs. Sotheby disposed of the collection of Dr. Truman in a six days' sale, and in 1911 of another collection made by Captain Douglas, R.N. On July 5, 6, and 7, they will sell the collection made by Mr. Albert M. Cohn, which contains many choice items not known to previous collectors.

Reid's "Descriptive Catalogue of the Works of George Cruikshank," three vols., quarto, 1871, enumerates more than five thousand etchings and engravings. The work of George Cruikshank must not be confounded with that of his father (Isaac), his brother (Isaac Robert), or his uncle (Percy), all of whom were reputable artists. This sale contains works of George and the two former.

The literary merits of "Tom and Jerry" have passed away. But "Tom and Jerry" and "Tom and Jerry in France" and "Tom and Jerry: Songs, Parodies, Duets, Choruses, etc.," by Robert Cruikshank and by I. R. Cruikshank, appeal to collectors. In regard to the "puppets," to quote the author of "Vanity Fair" in the first edition, he is "proud to think they have given satisfaction," and the "candles" were the author's own. And it is by reason of the "candles" that much of this literature lives—the candles lit by George Cruikshank.

As an illustrator George Cruikshank was prolific. It is as true that he made the reputation of some of his books as that Rogers' "Italy," a mediocre work, is collected for Turner's plates. Cruikshank stands as a delineator of his time. He launched out into political caricature in his Prince Regent subjects when he was with the people in their outcry against a "heartless debauchee" in his treatment of a royal Princess. In his early work he followed the anti-Bonapartist designs of Gillray. In his later days he stood as a reformer and struck a blow at the flaunting gin-palace. But he stands as holding the mirror, as Dickens did, to plebeian society in the Metropolis in the first half of the nineteenth century. The modern illustrated journals, if the paper does not perish, will tell posterity about the twentieth century. But we hold to George Cruikshank for his keen and humorous outlook on society as he found it. For this we are profoundly thankful, and, for this, prescient collectors will compete for historic fragments of days that are not Elizabethan or Stuart, but just that period which has disappeared over the horizon—the period of our great-grandmothers.

The present sale embraces some interesting lots, including "Oliver Twist," Ainsworth's "Jack Sheppard" and "Guy Fawkes," and "London Characters" on large paper, of which only four copies are believed to exist. "For Jews, sailors, Irishmen, Hessian boots, little boys, beadles, policemen, tall Life Guardsmen, charity children, pumps, dustmen, very short pantaloons, dandies in spectacles, and ladies with aquiline noses, remarkable taper waists, and wonderfully long ringlets," says Thackeray in an article in the *Westminster Review*, "Mr. Cruikshank has a special predilection." But Thackeray had not seen Phil May, and, however beautiful Cruikshank's "John Gilpin" may have appeared to his contemporaries, we can set down many another edition illustrated, not forgetting the inimitable drawings by Randolph Caldecott.

Of forthcoming sales, that of the illuminated and other manuscripts, the property of Lord Mostyn, on July 13, to be conducted by Messrs. Sotheby, is of exceptional interest. It includes a remarkable series of works by John Lydgate and some fine examples of the French miniaturists' art of the fifteenth century; while some of the items, notably the "Froissart Chroniques," are fourteenth-century work.

THE LORD TAUNTON HEIRLOOMS: A WATER-COLOUR MINIATURE OF LOUIS XII. OF FRANCE, DATED 1498.

This important miniature, dating from 1498, is by the same artist (believed to be Jean Bourdichon) who illuminated the famous manuscript, the *Hours* of Anne of Brittany, Queen of Louis XII. In front of the King is St. Michael, and behind him Charlemagne, St. Louis, and St. Denis, with their names inscribed above them.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

As an object-lesson in comparison between the clerkly schools, the English calligraphy and illumination holds its own, and fully supports the high prices that have been recently paid for the work of the English scribes and monkish artists. Cosmopolitan collectors and the authorities of the "Bibliothèque Nationale" will have an eye on this collection on account of its wide interest and artistic exclusiveness.

The Lord Taunton heirlooms now in the market, to be sold at Sotheby's on July 14 and 15, have an alluring interest for connoisseurs. The collection of Henry Labouchere, Lord Taunton (1798-1869), is that of an amateur of more than usual discernment. His æsthetic taste is even displayed in the frames. He retained the old whenever possible; when he had to resort to the new, it was in keeping with the period. He was in this in advance of his day. When the collection was at Stoke Poges in Buckinghamshire, the celebrated Dr. Waagen in 1851 paid a visit which he chronicled in his "Treasures of Art" and "Galleries and Cabinets of Art in Great Britain." Dr. Waagen was the Baedeker of art knowledge. His works stand to-day as a scientific inventory of what this country held as art treasures.

The Italian examples were procured when fashion had momentarily relegated these to the background. Hence they burst into prominence as "finds" by a clever and gifted believer in what his generation voted as bygone and valueless—that is, valueless as to "laying down" for posterity. One bows to the splendid judgment of a man so ahead of the taste of his generation. A magnificent "Madonna and Child" by Bernardino Luini, and a fine Fra Bartolommeo, of the "Madonna and Child with St. Joseph and St. Stephen," are representative. The collection includes Titian, the Northern Italian School, the Venetian School; and a piece of the Tuscan-Byzantine School of the fourteenth century, to say nothing of the Spanish School. These valuable paintings, the property of Mr. E. A. V. Stanley, come into the market with a fine reputation. Eclectic connoisseurship will recognise their virtue.

They cover a wide field. There is a Jean Bourdichon water-colour on vellum (only nine inches by six inches), which is a fine fifteenth-century miniature. It comes from the collection at Fonthill of William Beckford—that wonderful dilettante and bizarre character whose Gothic castle was erected by hundreds of workmen who worked by torchlight through the night.

A pretty Greuze portrait of "A Girl" pairs with "Robinetta," by Sir Joshua Reynolds, a replica of the canvas in the National Gallery.

Charles II. receiving the first pineapple grown in England, attributed to H. Danckers, is an interesting canvas. In Horace Walpole's writing on the back of the frame is "Mr. Rose, the Royal gardener, presenting to King Charles 2nd the first Pineapple raised in England. This picture belonged to Mr. London, the Nursery man (Partner of Mr. Wise), whose heir bequeathed it to the Revd. Mr. Pennicall of Ditton who gave it to Mr. Walpole 1789." If collectors do not believe in Walpole, there is nothing more to be said. Two fine historical portraits, "Charles I. as a Young Man," by Daniel Mytens, and "A Lady," by Paul Van Somer, believed to be Elizabeth, Queen of Bohemia, "Queen of Hearts," are worthy of recognition.

THE LORD TAUNTON HEIRLOOMS: A HEAD OF A YOUNG GIRL, BY J. B. GREUZE.

The sale of paintings and drawings collected by Henry Labouchere, Lord Taunton (1798—1869), forming part of the collection at Quantock Lodge, Bridgwater, the property of Mr. E. A. V. Stanley, will take place at Sotheby's on July 14 and 15. The above picture and the other on this page are among the lots to be sold on the first day.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

Henry Labouchere, Lord Taunton (born 1798, died 1869), besides being a politician of note in his day, was also a collector and amateur of high distinction in that golden age of connoisseurship. He is probably now best remembered as having been the owner of the famous Madonna by Michelangelo, afterwards sold by his executors to the National Gallery. Lord Taunton's collections, when arranged at Stoke Park, Stoke

[Continued opposite.

CHARLES II. RECEIVING FROM THE ROYAL GARDENER THE FIRST PINEAPPLE GROWN IN ENGLAND: A PICTURE, ATTRIBUTED TO H. DANCKERS, IN THE LORD TAUNTON HEIRLOOMS SALE.

[Continued.]

Poges, Bucks, were visited in 1850 and 1851 by Dr. Waagen who, in his "Treasures of Art" and "Galleries and Cabinets of Art in Great Britain," called attention to the beauty and importance of many of the specimens, and praised the taste and knowledge of the collector. Later they were removed to a large house, Quantock Lodge, near Over Stowey, Somerset, built (1856—1868) to contain them.

CHARLES I. AS A YOUNG MAN: A PORTRAIT BY DANIEL MYTENS SAID TO HAVE BEEN IN THE KING'S OWN COLLECTION.

WITH HER LITTLE PET MONKEY (ON THE LEFT): A PORTRAIT SAID TO BE ELIZABETH, QUEEN OF BOHEMIA, AS A GIRL, BY PAUL VAN SOMER.

These three pictures are among the lots to be sold at Sotheby's on the second day of the sale of the Lord Taunton heirlooms on July 14 and 15. The heirlooms consist of oil paintings and drawings forming part of the collection at Quantock Lodge, Bridgwater, the property of Mr. E. A. V. Stanley. The upper illustration shows a picture formerly among the art treasures of Horace Walpole at Strawberry Hill. On the back of the frame is a memorandum in Walpole's writing which is quoted in the article on the opposite page, giving some details as to the subject and the history of the picture. The house in the background, with a formal flower garden of the period, is traditionally said to be Dawney Court, in Buckinghamshire. The portrait of Charles I., and that believed to be Elizabeth, Queen of Bohemia, are said to have been once in Charles the First's own collection. In 1830 they belonged to Mr. Sharpe, of Brockley Hill, Middlesex.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1920.

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34 & 35, NEW BOND STREET, W. (1)

CATALOGUE

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VALUABLE OIL PAINTINGS

INCLUDING THE PROPERTIES OF

The Countess Beauchamp, *of Madresfield Court, Malvern;*

The late Sir William Medderburn, Bart.
(SOLD BY ORDER OF THE EXECUTORS);

Charles Rindersley-Porcher, Esq. *of Clyffe, Dorchester,*

Sydney Humphries, Esq. *of Bohun Court, near Worcester;*

R. S. Strachey, Esq. *of Ashwick Grove, Somerset.*

Day of Sale.

THURSDAY, THE 15TH OF JULY.

1920.

ILLUSTRATED COPY—PRICE ONE SHILLING.

OLD MASTERS AT SOTHEBY'S.

Times July 5, 1920.

After the sale of the Lord Taunton heirlooms at Sotheby's on July 15 a number of other important paintings, chiefly by artists of the Early English school, will be sold by auction. Among these are two Romney portraits, the property of Mr. Charles Kindersley-Porcher, of Dorchester, Colonel John Redhead, who fought at Culloden, and who gave his horse to the Duke of Cumberland when the Duke's horse was shot under him, and John Redhead, a handsome young man, 1777, in the service of the East India Company and guardian to the two sons of the Nawab of Carnatic. Mr. R. S. Strachey is selling his Zoffany group with the title, "Colonel Mordaunt's Cock Match, which took place at Lucknow in 1786."

A painting by John Zoffany, the importance of which is certain to be recognised either side of Suez, will be offered for sale at Sotheby's this month. The known facts about its history are related at some length by Lady Victoria Manners and Dr. Williamson in their biography of the artist, reviewed in THE BOOKMAN for May. Two versions of "Colonel Mordaunt's Cock-match" have defied the ravages of time. Zoffany painted one of them for Warren Hastings and it now belongs to the Marquis of Tweeddale. But Zoffany's brush did not touch this canvas until after his return to England, and he must have relied on his recollections, sketches and notes of the sporting event which, with a numerous group of more or less eminent spectators, he depicted. The other and earlier version was unquestionably painted at Lucknow, and was kept there until, about 1817, a ruler of Oudh gave it to Mr. Richard Strachey of the Honourable Company's Civil Service, the present owner's grandfather. This is the picture that is to be sold, and the occasion should be interesting in more ways than one.

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COMPRISING

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of Madresfield Court, Malvern;

PORTRAITS BY JOHN HOPPNER, R.A., AND
SIR W. BEECHEY, R.A.
The Property of the late Sir William Wedderburn, Bt.
(SOLD BY ORDER OF THE EXECUTORS);

TWO PORTRAITS BY GEORGE ROMNEY,
The Property of Charles Kindersley-Porcher, Esq. *of Clyffe, Dorchester;*

VENICE, THE DOGE'S PALACE AND CAMPANILE,
BY ANTONIO CANALETTO,
The Property of Sydney Humphries, Esq.
of Bohun Court, near Worcester; AND

THE WELL-KNOWN PAINTING OF COLONEL MORDAUNT'S
COCK MATCH, BY JOHN ZOFFANY, R.A.
The Property of R. S. Strachey, Esq. *of Ashwick Grove, Somerset.*

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

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(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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CATALOGUE

OF VALUABLE

OIL PAINTINGS.

The Property of the Countess Beauchamp,

of Madresfield Court, Malvern.

ENGLISH SCHOOL—XVIIIth Century.

LOT

1 A Landscape, with men washing sheep in a river, mountains in distance

Drummond

On canvas 38¾ *in. by* 40½ *in.*

12.

SIR WILLIAM BEECHEY, R.A. (attributed to).

2 A Portrait of a Lady (probably Mrs. Drummond, *née* Lockwood, wife of Charles Drummond), half-length, seated to right; powdered hair, white dress, blue sash; sky background

Lonas

200.

On canvas 29½ *in. by* 24½ *in.*

SIR WILLIAM BEECHEY, R.A. (ATTRIBUTED TO).

3 A Portrait of a Gentleman (probably Charles Drummond, 1759-1823), bust to left; powdered hair, white cravat, black coat; architectural and curtain background

On canvas 29½ *in. by* 24 *in.*

SIR WILLIAM BEECHEY, R.A. (ATTRIBUTED TO).

4 A Portrait of a Young Man (son of the above Charles Drummond, 1790-1858), bust facing, head slightly to right; powdered hair, white cravat, dark blue coat; red curtain background

On canvas 29½ *in. by* 25 *in.*

H. D. HAMILTON.

5 A Portrait of Gustavus Crosbie, of Dunlo Castle, Killarney

Pastel, on paper *oval,* 9 *in. by* 7¼ *in.*

No. 7.

No. 6.

THE PROPERTY OF

The late Sir William Wedderburn, Bt.

(Sold by Order of the Executors).

JOHN HOPPNER, R.A.

6 A Portrait of James Wedderburn, in chocolate coloured coat with white cravat, holding his hat in his right hand, and gloves in his left

56 *in.* *by* 46 *in.*

Described in McKay and Roberts.

[*See* Illustration].

SIR WILLIAM BEECHEY, R.A.

7 A Portrait of Sir David Wedderburn, Bart., in green coat and white vest and breeches, with gun resting against his right arm, dog in foreground

56 *in.* *by* 46 *in.*

[*See* Illustration].

THE

Property of Charles Kindersley-Porcher, Esq.

of Clyffe, Dorchester.

GEORGE ROMNEY.

Backhouse

1900.

8 A Portrait of Mr. John Redhead; three-quarters length, standing three-quarters to the left, looking at the spectator; in a landscape; youthful face, powdered hair; he wears slate-grey clothes, and white neck-cloth and ruffles; both hands before him hold a scroll of paper; behind the figure to the right are the stems and boughs of a beech tree; to the left, mountainous landscape with clouds

Painted 1777

On canvas — 50 *in. by* 39 *in.*

*** Ward and Roberts, "Romney," vol. II, p. 130.

Exhibited at the French Gallery, 1913.

Mr. Redhead held the appointment of guardian to the two sons of the Nawab of Carnatic from the East India Company. The maltreatment to which the princes were subjected affected the peace of mind and health of their guardian, who died about 1780, at a relatively early age.

[*See* ILLUSTRATION].

No. 8.

No. 9.

GEORGE ROMNEY.

9 A Portrait of Colonel John Redhead ; three-quarters length, seated three-quarters to the left, looking at the spectator ; in a scarlet arm chair ; elderly clean-shaven face, brown wig ; he wears brown coat and waistcoat, black satin breeches and white stockings ; his hands are folded in his lap ; shaded green background

Painted 1789

On canvas 50 *in. by* 39 *in.*

*** Ward and Roberts, "Romney," vol. II, p. 130.

Exhibited at the French Gallery, 1913.

Colonel Redhead fought in the battle of Culloden, and gave his horse to the Duke of Cumberland, who commanded the English forces, when the Duke's horse was shot under him.

[*See* ILLUSTRATION].

The Property of Sydney Humphries, Esq.

of Bohun Court, near Worcester.

ANTONIO CANALETTO.

Bridge

10 Venice: the Doge's Palace, Campanile, Library and Prison from the Canal, with the "Bucentauro" moored in the foreground, and numerous gondolas

On canvas 24 *in. by* 38 *in.*

*** The frame has the following inscription: "The Maker of this Frame is A. D. Masken, at the Picture Warehouse, No. 10, Bow Street, Covent Garden."

[*See* ILLUSTRATION].

Lot 10.

Lot 11.

The Property of R. S. Strachey, Esq.

of Ashwick Grove, Somerset.

JOHN ZOFFANY, R.A.

11 Colonel Mordaunt's Cock Match, which took place at Lucknow in 1786 — 46½ *in. by* 38 *in.*

Lloyd

260

This painting, known as the Ashwick version, is understood to be one of two similar paintings made by the artist in India, the other of which is said to have been destroyed very many years ago.

This, the Indian version, is described in detail (with biographical notices on all the named personages) in the recent "Life and Times of John Zoffany," by Lady Victoria Manners and Dr. G. C. Williamson, published by John Lane, in which it is contrasted, as to its composition, in very appreciative terms with the later Anglicised version painted in England by the artist for Warren Hastings, the then-retired Governor-General. The Anglicised version, now in the possession of the Marquis of Tweeddale, called the Daylesford version, is well-known from the engraving by Earlom.

The picture now offered for sale belonged to the Nawáb Wazír, Ghazi ud-Din Haidar (afterwards entitled King of Oudh). He was the nephew of, and second successor to, the Nawáb Wazír Asaf ud-Daula in the picture, and he gave the picture in 1817 to his friend, the grandfather of the present owner, Mr. R. Strachey, the

LOT 11—*continued.*

Resident—the friendship between them may be seen in their Persian correspondence—under circumstances described in the "Life." Since then it has always remained in the same family; and as permission has never been given for it to be copied it may be assumed that no copy of it exists.

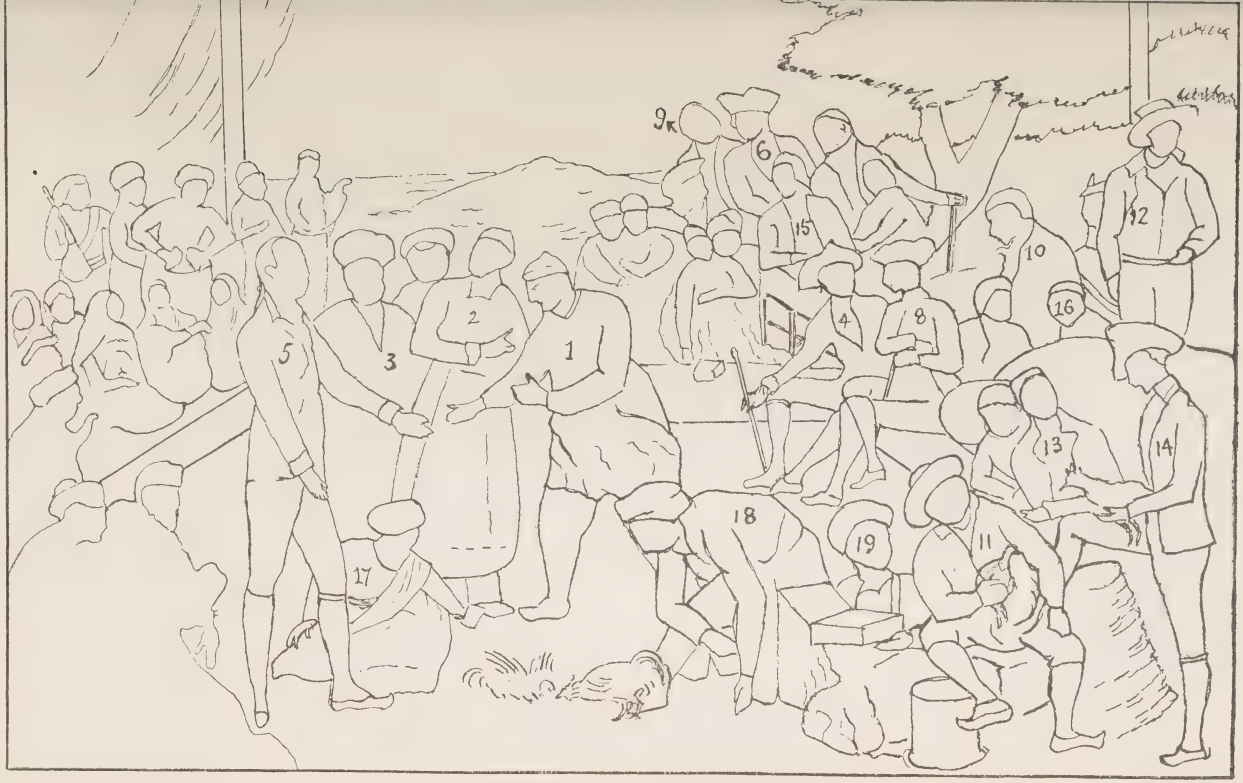
By the kind permission of Dr. Williamson some quotations from the "Life" are embodied in the account below.

The Ashwick version is described as: "Thoroughly Oriental in its atmosphere"—"the match taking place in a real shamiana with natural scenery in lieu of a crowd in the distance" as in the Daylesford version.

The main feature of the picture, the central group, consisting of the Nawáb Wazír, Salar Jung, Hasan Raza Khan and Colonel Mordaunt, is distinct and prominent, while in the English version these figures are only the most distinguished in an excited and confused mêlée. In the original picture, according to the "Life"—". . their attitude shows no departure from the dignified reserve which men in their position and breeding might be expected to maintain in the circumstances."

Again—"The Colonel's man, in the Ashwick version, will be recognized at once as a 'typical Maratha,' an excellent example of the race which is the keenest, intellectually, of all those in India. 'He is intent on the combat, his eager face, the play of his hands, the concentrated vigilance of his regard are all vividly depicted' . . . . the other cock-fighter 'is manifestly a man of Oudh, the distinction between the Maratha and the Purbeah type being clearly marked.'"

After describing certain inconsistencies in the Daylesford version and the sacrificing of the Oriental character of some of the dresses, to give effect to the English fashions of the day, the "Life" says that the said version was—"embellished by Zoffany and his assistants with additions which detract very much from its effect." Speaking of



COL. MORDAUNT'S COCK MATCH AT LUCKNOW IN 1786.

1. Asaf ud Daula Nawáb Wazír.
2. The Nawab Salar Jung.
3. Hasan Raza Khan.
4. Colonel C. Martin.
5. Colonel Mordaunt.
6. Colonel A. Polier.
7. Mr. J. Wombwell.
8. Mr. Wheeler.
9. Mr. G. Johnstone.
10. Lieut. J. Pigot.
11. Lieut. W. Golding.
12. Mr. M. S. Taylor.
13. Mr. Jas. Orr.
14. Mr. R. Gregory.
15. Mr. Ozias Humphry, R.A. or Lieut. Isaac Humphry.
16. Mr. Zoffany.
17. Cockfighter to Col. Mordaunt
18. Ditto to the Nawáb Wazír.
19. Ditto to Mr. Gregory.

LOT 11—*continued.*

the authentic Indian picture it says—"Here again there is unmistakeable evidence that it was painted when the artist's first impressions were distinct; whereas when he painted the later picture they were either blurred by lapse of time or Zoffany saw fit to embellish them with decorative effects which, though outrageously defiant of truth, may have seemed to him more likely to suit the taste of the uninstructed West."

Again, alluding to the specimen of the Nawáb's own troops, next Mr. Taylor—"The single figure of a native guard in the background, clearly of Dravidian type, with ear-pendants and a curious head-dress is omitted from the Daylesford version."

In the Indian painting the diversity of incident is seen to be both appropriate to a native Indian Court, and sufficiently restrained not to weaken the cock-fighting scene, or to appear to distract the general interest taken in it by the company of sportsmen.

*** *The Times Literary Supplement,* in its issue of March 25, 1920, reviewing the "Life," says of Zoffany that some of his best pictures were painted in India, among them Colonel Mordaunt's Cock Match, and that the authors of the "Life" seem to have set at rest a long controversy about the different versions of this picture.

[*See* ILLUSTRATION AND KEY TO PICTURE].

END OF SALE.

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Mondays	Sporting Life.
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IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.

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at Quantock Lodge, Bridgwater.

The Property of E. A. V. Stanley, Esq.

STROM, 1823.

LOT

1 Bust of a Girl, her hair bound with a kerchief which is tied in a bow on the top of her head

Marble *Height* 20*in.*

A. CANOVA

2 Bust of Pauline Bonaparte, Princess Borghese, her hair is in curls and a coil on the top of her head ; inscribed with dedication from the artist to Carlo Longhi

Marble. *Height* 22*in.*

A. CANOVA

3 Bust of the Vestal Tuccia, the head enveloped in a veil leaving the face only uncovered ; *signed*

Marble. *Height* 19*in.*

A. CANOVA, 1804

4 Bust of Napoleon, the head turned slightly to the left; classical drapery round the shoulders; *signed and dated*

Marble. *Height* 29*in.*

*** Presented by Napoleon to Hortense Beauharnais, Queen of Holland, and bequeathed by her to her son, Napoleon III, who sold it at the time of his Boulogne expedition.

HIRAM POWERS.

5 Bust of a Nymph, the head turned slightly to the left; a veil twisted round the hair; the bust rises from a calyx of acanthus leaves

Marble. *Height* 24*in.*

Sir F. CHANTREY, R.A.

6 Bust of William Pitt, head turned three-quarters to the left; classical drapery round the shoulders

Marble. *Height* 27*in.*

Sir F. CHANTREY, R.A., 1841.

7 Bust of Earl Grey, head turned slightly to the left; curling hair, clean-shaven face; *signed and dated*

Marble. *Height* 30*in.*

J. NOLLEKENS, R.A., 1808.

8 Bust of Charles James Fox, head turned slightly to the left; classical drapery round shoulders; *signed and dated*

Marble. *Height* 23*in.*

J. NOLLEKENS, R.A.

9 Bust of Frederick, Duke of York (?), in classical toga and armour

Marble. *Height* 27*in.*

E. H. BAILY, R.A., 1826.

10 Bust of Lord Byron, the head turned three-quarters to the left; classical drapery round shoulders; *signed and dated*

Marble. *Height* 30*in.*

PRINCE HOARE.

11 Bust of Alexander Pope, the head turned towards the right; drapery over shoulders

Marble. *Height* 20*in.*

*** Similar, excepting for the drapery, to the bust in the Royal Mineral Water Hospital at Bath.

BARON MAROCHETTI, R.A.

12 Bust of Queen Victoria, the head turned slightly to the left; with wreath of emblematic flowers in the hair, low-necked dress

Marble. *Height* 27*in.*

*** Replica, executed for Lord Taunton, by special permission of the Queen, of the bust at Windsor Castle.

French, Early XVIII Century.

13 Bust of an Amazon, the head turned three-quarters to the right; the hair dressed on the top of the head; her left breast covered by drapery fastened on the shoulder

Marble. *Height* 36*in.*

P. MARCHESI, 1830.

14 Bust of Minerva, wearing helmet with lofty crest supported by griffins; drapery with ornamental borders over shoulders; *signed and dated*

Marble. *Height* 40*in.*

BERNINI.

15 Bust of Cardinal de Richelieu, the head turned slightly to the left; wearing skull-cap, square collar, and doublet with drapery round shoulders

Marble. *Height* 28*in.*

Italian, Early XVI Century.

16 Head of Christ, profile in high relief

Marble. 16¾*in. by* 12½*in.*

FLORENTINE SCHOOL, LATE XV CENTURY.

17 BUST OF LORENZO DE' MEDICI, IL MAGNIFICO (B. 1449, D. 1492), nearly half figure to just above the elbows; he wears a cap with rolled-up edge and long hanging peak, a sleeveless gown and an under-garment with sleeves, and a stole or scarf round his shoulders

Terra cotta, painted; the cap, scarf and under-garment a deep red, the gown black *Height* 26*in.*

*** This celebrated piece has usually been accepted as the archetype of a series of busts, similar in character, of which the best known is in the Kaiser Friedrich Museum at Berlin. Others are described by Dr. Von Bode, who has studied them with considerable detail, as being in the possession of Lord Methuen, at Corsham Court, and in various collections in Paris and in Italy. They were at one time definitely assigned to Antonio Pollaiuolo (B. 1429, D. 1498), and believed to have been modelled from life. Recently the discovery of a mask, in the possession of the Società Columbaria at Florence, clearly cast from the face after death, and probably originally forming part of the effigy carried at the funeral, which closely resembles the busts, has led some critics to the conclusion that these busts were memorial portraits executed directly after Lorenzo's death. A link between the mask and the busts appears to be supplied by a head, without the cap, in the Fortnum collection at Oxford.

The Corsham bust was brought from Italy, by the Rev. John Sanford, about 1830; the Berlin example was acquired in 1839. The present bust was bought during the following decade by Lord Taunton from Professor Santarelli, a well-known Florentine sculptor, through whose hands several important pieces of Renaissance sculpture passed into the possession of foreign collectors.

See Von Bode, *Beschreibung der Bildwerke der Christlichen Epoche, K. Museen zu Berlin*, 1888, p. 47; *Denkmäler der Renaissance Sculptur Toscanas*, plate 555A; *Italienische Porträtsculptur*, p. 27, etc., etc.

[*See* ILLUSTRATION.]

LOT 17

18 ANCIENT EGYPTIAN STELA, *2ft. 8in. high by 1ft. 8in. broad,* in calcareous stone, with a rounded top, commemorating a functionary named Amenemhat, apparently an official of the gold mines. The hieroglyphs are incised ; the figures, which are in low relief, show traces of colour. They are divided into three registers. In the uppermost, two figures of the deceased, before tables of offerings, worship Osiris and Isis and Harmachis respectively. In the second, his sons, one a priest wearing the leopard-skin, make offerings of food, papyrus and flowers to him and his wife, seated on chairs ; in the third, a son makes similar offerings in the presence of the other members of the family, who are seated on mats and hold lotus flowers to their faces. The name of Amen has been defaced throughout, probably by order of the heretic King Akh-n-Aten. A triangular fragment, *10in. by 11in.*, has been broken away from the right-hand corner. The execution of the figures is good and the hieroglyphs are carefully engraved. XII DYNASTY

19 Bust of a Boy, the hair bound with a fillet ; the head, of white marble, is ancient Roman ; the bust, of Oriental alabaster, of the Renaissance period *Height 19in.*

20 Bust of a young Faun with lion's skin over his left shoulder, the hair bound with a fillet ; holes pierced for the insertion of horns ; the head ancient Roman ; the bust of the XVIII century *Height 20in.*

21 Bust of a Bacchante, wearing ivy wreath and with lion's skin round shoulders ; the head ancient Roman ; the bust XVIII century *Height 24in.*

22 Double Herm. ; two grotesque bearded heads of satyrs, wearing ivy wreaths, back to back *Height 18in.*

23 Male Bust, the head, of red porphyry, is ancient Roman *Height 15in.*

24 Bust of a Boy, with attributes of Hercules *Height 12in.*

BERTEL THORWALDSEN

25 VENUS VICTRIX, life-sized nude figure standing; the head turned towards the left contemplating the apple held in her right hand; her left holds drapery resting on a tree-trunk by her side; *signed*

Marble. *Height* 63*in.*

On quadrangular pedestal of *fior-di-persico* marble with shaped panels of *verde-antico* *Height* 43*in.*

*** The latest statue of this type by the sculptor. Executed for Lord Taunton, "With the slenderer proportions and incomparably happier workmanship of Thorwaldsen's later time." Waagen, *Treasures of Art*, vol. II, p. 418.

[*See* Illustration.]

BERTEL THORWALDSEN.

26 Silence. Life-sized nude figure of a boy standing; his head, in a close-fitting cap, turned slightly to the left; his right hand, with raised forefinger, held to his lips; his left rests on a tree trunk draped with the aegis of Minerva and with her owl at its foot

Marble. *Height* 60*in.*

BERTEL THORWALDSEN.

27 GANYMEDE. Nude figure, smaller than life, standing; he wears a Phrygian cap; his left hand, raised, holds a cup; his right, by his side, a wine jug; drapery over his left arm and tree trunk by his side; *signed with monogram*

Marble. *Height* 54*in.*

*** A late work of the sculptor. Waagen, *Treasures of Art*, vol II, p. 418.

[*See* Illustration.]

LOT 25

K. H. SCHWEICKLE.

28 Young Bacchus. Nude figure, smaller than life, standing; the head turned to the right is crowned with roses; his left hand raised to his face, his right resting on a tree-trunk by his side; *signed*

Marble. *Height* 54*in.*

M. RYSBRACK, 1751.

29 Young Bacchus. Nude figure, half life size, standing; his right hand, thrown over his head, holds a bunch of grapes; his left grasps a lion's skin draped over his arm and shoulder; behind him is a tree-trunk with vine climbing round it; *signed and dated*

Marble. *Height* 46*in.*

French School, Early XVIII Century.

30 Group of two nude Children, wearing vine wreaths, seated side by side on a goat; they are struggling for a parrot held by one of them

Marble. *Height* 32*in.*; *length* 29*in.*

French School, Early XVIII Century.

31 Group of two nude Children, wearing vine wreaths, seated side by side on a goat, one holds a parrot which the other feeds with grapes

Marble. *Height* 32*in.*; *length* 29*in.*

French School, XVIII Century.

32 Sleeping Cupid. Nude figure reclining on drapery

Marble. *Height* 13*in.*; *length* 24*in.*

J. GIBSON, R.A.

33 Meleager. Life-sized nude figure standing leaning forward holding back a dog by the collar; *signed*

Marble. *Height* 58*in.*

On red granite pedestal, *height* 24*in.*, *width* 27*in.*, *length* 43*in.*

34 Bust of Antinous wearing Egyptian head-dress; after the antique

Black basalt. *Height* 35*in.*

J. DALOU.

35 La Brodeuse. Statuette of a young woman seated in a chair at work on some embroidery

Terra cotta. *Height* 17*in.*

36 Venus de Medici. Full-size reproduction

Bronze. *Height* 63*in.*

J. A. HOUDON.

37 Bust of Voltaire

Bronze. *Height* 22*in.*

38 Boy extracting a thorn from his foot; full-size reproduction after the antique

Bronze. *Height* 31*in.*

39 Girl seated on the ground playing at knuckle-bones; full-size reproduction after the antique

Bronze. *Height* 30*in.*

French XIX Century.

40 Soldat Spartiate. Half life-size nude figure, half reclining on shield and drapery, his right hand raised holding a palm branch

Bronze. *Height* 39*in.*; *length* 47*in.*

BARON MAROCHETTI, R.A.

41 Sappho. Fully draped figure, seated on a lofty rock, holding a lyre in her lap

Bronze. *Height* 43*in.*

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42 A large Bowl of fine form, carved in porphyry, on baluster stem and square base; 20*in. diameter*; 13½*in. high*

43 A pair of smaller ditto of similar shape; 10¼*in. diameter*; 8*in. high* (2)

LOT 27

44 A pair of white alabaster Campana shaped Vases, the body carved with figures in bas-relief, rustic handles and finely carved borders (1 *faulty*) ; 17½*in. high* (2)

45 A Tazza of Egyptian porphyry with two handles, and two lion's heads, on fluted base, 16*in. diameter*, 9½*in. high* ; and a smaller ditto in pink marble, on square base, 9*in. diameter* (2)

46 An urn-shaped Vase of fine dark green and white marble, with two handles, 14*in. high* ; and another of inverted pear shape in brown and white marble, 10*in. high* (2)

47 A tall Vase of pale green and black marble, of fine classic design, on square base, 20*in. high* ; and a dark green marble Sarcophagus, on porphyry base, 14½*in. long* (2)

48 An Egyptian alabaster Vase and cover (10½*in. high*), and a small Sarcophagus, in Siena marble (11*in.*) (2)

49 An oviform Vase of finely figured pink marble, the handles formed as bird's heads, on square base ; 22*in. high*

50 A head of Jupiter, and one of Neptune beautifully carved in pink marble, and mounted on square columns of porphyry, with ormolu mounts and bases, 22½*in. high* ; and an Obelisk in porphyry resting on four gilt metal tortoises, the square base fitted with four bronze gilt plaquettes, 33*in. high* (3)

51 Two small Busts of Bacchus and a Bacchante, in Greek marble, mounted on green marble bases with ormolu borders, 12½*in. high* ; and a small alabaster Bath, 10½*in. long* (3)

52 A head of Christ very finely carved in bas-relief, white marble, mounted in black and gold frame ; 16*in. by* 20*in.*

53 A Bust of a Youth, in red porphyry (15*in.*); and another Bust of a Boy, in white marble (12*in.*) (2)

54 A Plaque in white marble, with portrait bust of man, in bas relief ; *signed* "*A. Thorwaldsen, Rom.*"

Other Properties.

55 An Arab Mosque Lamp, blue glass, globular body with a wide expanding neck and three loop handles on the shoulders for suspension decorated with arabesques, interlaced strap work and an inscription round the centre in red, white and green enamel colours ; 9¾*in. high*

*** This was found near Fez in Morocco, and belonged to the Duc de Nemours who is said to have obtained it on the surrender of Abd al Rader.

56 An early Florentine Bronze Inkstand in the form of a satyr seated on a tree trunk, holding in his right hand a cornucopia, and with his left hand a vase, on circular base, *with fine brown patina* ; *height* 7*in.*, on wood stand

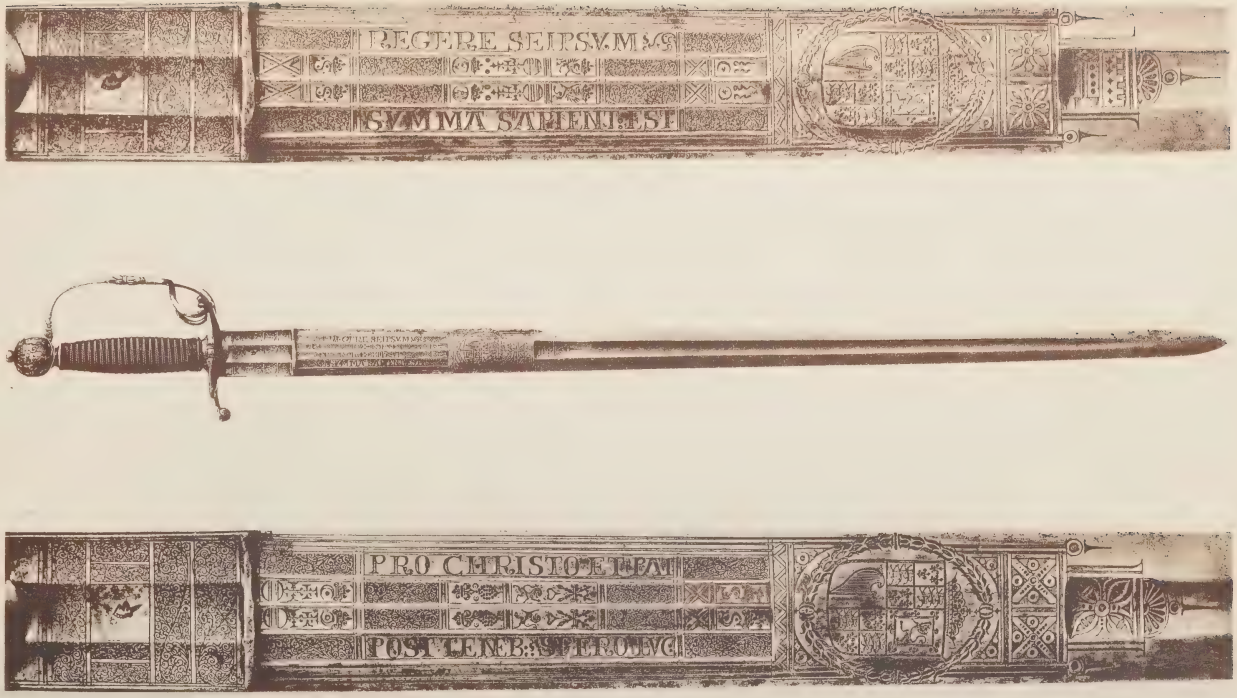
57 A fine old Sheraton satinwood cylinder Secretaire Bookcase, inlaid with mahogany panels, the upper part enclosed by glazed trellis doors ; *width* 36*in.*, *height* 72*in.*

58 A Queen Anne Chest of four drawers, with "oyster" walnut veneer, the top and front with plain line inlay of scrolls and circles, brass ring handles and circular plates ; 41*in. long*, 36*in. high*, 23*in. deep*

59 A Charles II Day Bed, of very fine design, the sloping head part has three carved and pierced panels, surmounted by wide top rail beautifully carved with scrolls, the old cane-seat is bordered with carved side rails, and the under frame is supported on eight very finely-shaped legs, and a rare set of three stretcher rails of scroll design, the centres of each surmounted by a carved vase-shaped ornament ; *in excellent condition, rare and fine* ; 6*ft. long*, 2*ft.* 4*in. wide, the back* 3*ft.* 6*in. high*

60 An early Eighteenth Century corner cupboard, with walnut veneer, in two portions, the lower with bowed front on pedestal legs, the upper portion with flat front and shaped top, all the doors inlaid with a circle enclosing an eight pointed star ; 6*ft.* 4*in. high*, 3*ft.* 7*in. wide*

60a A Flemish Sixteenth Century Cabinet, square, with fall-down front (the inside of which is inlaid with musical instruments and strapwork), enclosing central cupboard and ten drawers, the fronts inlaid with buildings, iron side handles, hasp, and lock plate ; 16*in. high*, 21*in. wide*, 12½*in. deep*


REGERE SEIPSVM SAPIENTIS EST
PRO CHRISTO ET PA
POST TENEB: SPERO LVC

LOT 61

Another Property.

61 Royal Stuart Sword, by Clemens Horne of Solingen *c.* 1616

The Hilt.—This sword has a round pommel with radiating ornament from the top, on each side in compartments are crowned masks with small lion and unicorn, behind these stand two figures, one of which is winged, the other holds a tankard in the left hand, and each has a basket or vessel on the shoulder. The grip is covered with plaited copper wire. The knuckle guard is slender and is decorated with leaf ornament and four small marks just above where it branches into three bars to join the shell guard, which on each side has the same leaf ornament and small marks. Inside the guard and also on the underside—four times repeated in compartments—are the crowned marks with lions and unicorns and figures as on the pommel, with leaf decorations and scrolls. At the back is a short quillon curved downwards. *The hilt is of brass and is of rather later date than the blade.*

The Blade is 1½*in.* wide just below the hilt and is 2*ft.* 9*in.* long, and is elaborately decorated with gilt ornament. Close up to the hilt there are, for a short distance, three depressions divided by cross lines. The spaces so formed are filled with closely etched curled designs, except the middle one which is blank and having the stamp of Clemens Horne of Solingen—a unicorn's head—*most of the gilding in this division has worn away.* In the next division of the blade there are four narrow depressions. In the centre ones are orbs with double crosses, crowned S and half-moons, crowned griffons, fleur-de-lys and other ornaments—the arrangements of these differing on each side of the blade. In the other depressions are the inscriptions, on one side :—

REGERE SEIPSVM — SVMMA SAPIENT EST

on the other side :—

PRO CHRISTO ET PAT — POST TENEB SPERO LUC

Below this comes the crowned Royal arms as used 1603–88, surrounded by a wreath. Below again are squares filled with crosses and other designs. *All the lettering, dividing lines, crosses, moons and other details are filled with gold inlay. From here the blade has a single central depression nearly to the point. The sword is in fine preservation and the blade of the early part of the Seventeenth Century.*

The Scabbard is of steel which has at one time been dark blue, with heavy late Eighteenth Century brass mounts and rings.

*** In the Windsor collection is a sword (No. 57 in the late Sir Guy Laking's "Windsor Armoury"), which was used by King Charles I when Prince of Wales. This sword has the same

LOT 61—*continued.*

Royal arms and armourer's mark—the unicorn's head—with exactly similar closely etched curled design surrounding it. This blade is dated 1616.

There is also the same crowned griffin, and though the arrangements of these various details are different, there can be no doubt the blades of both swords are by the same maker.

Another sword in the same collection (op. cit. No. 62) has similar ornament on the blade. BUT THIS APPEARS TO BE THE ONLY SWORD OF THE KIND KNOWN OUTSIDE THE ROYAL COLLECTION.

[*See* ILLUSTRATION.]

FINE OLD ENGLISH FURNITURE,

PRINCIPALLY OF THE QUEEN ANNE AND CHIPPENDALE PERIODS.

Sold by Order of the Trustees of a Gentleman (deceased).

62 A mahogany pedestal Writing Table, fitted with 9 drawers on the one side, and 3 drawers and 3 cupboards on the other side, with brass drop handles, and leather top ; 5*ft.* *by* 3*ft.* 6*in.*

63 Two old Sheraton Side Tables, each supported by 6 square legs, and fitted with 3 drawers, between which are lion masks, slightly inlaid with black lines, original brass drop handles ; 3*ft.* 8*in.* *wide* (2)

64 A SET OF SIX RARE WILLIAM AND MARY CHAIRS, the high backs pierced and finely carved, cabriole legs and paw feet (6)

65 A William and Mary oak Table, with baluster turned legs and shaped stretcher rails ; *top* 2*ft.* 1*in.* *by* 1*ft.* 6*in.*

66 An old Sheraton Pembroke Table, with 2 flaps, the borders inlaid with amboyna wood and narrow satinwood lines ; 2*ft.* 8*in.*

67 A tulipwood Writing Table, fitted with 4 drawers and small slide, cabriole legs and ormolu mounts, with slight inlays in satinwood ; 2*ft.* 10*in.* *wide*

68 An old Sheraton Kingwood Sofa Table, inlaid with satinwood and tulipwood, fitted with 2 drawers ; 4*ft.* 11*in.* *long*

69 A fine clock, by "Vulliamy, London, 1786," the case of white marble in the form of a column, with a figure of Cupid and numerous architectural implements ; 14½*in. high*

70 An old English Clock in pedestal shape case, and brass dial, by Allam & Clements, London

71 Another, Bracket Clock, in mahogany case, by Mat Holland, Southwark

72 A tall case Clock by Joshua Harrocks, Lancaster, with arched dial, at the top of which is a moving figure of a ship in full sail, the case of oak, inlaid with mahogany

73 An old Sheraton landscape Mirror, in 3 divisions, and gilded frame, the frieze decorated with hangings, swags, and 4 small convex mirrors ; 4*ft.* 3*in. wide*

74 A Commode Chest of 2 long drawers with inlays of satinwood and ebony, pierced border, and brass ring drop handles ; 2*ft.* 8*in. wide*

75 A pastel portrait of "Nathaniel Marchant," in blue coat and white cravat

76 A fine old marquetry-top Table on spiral twist supports, and stretcher, fitted with one long drawer ; *top* 4*ft.* 2*in. by* 2*ft.* 5*in.*

77 An old Dutch marquetry Commode with 2 small and 1 long drawer, serpentine front and shaped sides, on cabriole legs ; 2*ft.* 9*in. wide*

78 An old Sheraton satinwood and mahogany card table, shaped corners and square tapered legs ; 3*ft. wide*

79 A fine old Sheraton mahogany Wardrobe, the upper part enclosed by 2 doors, with oval panels and satinwood inlays, the lower part having 2 short and 2 long drawers, with old brass oval handles ; 4*ft. wide,* 7*ft. high*

80 An old Bokhara carpet, with a design of small medallions on a crimson ground ; 10*ft.* 6*in. by* 6*ft.* 8*in.*

81 A very fine old Persian Rug, the centre with intricate design on black ground, and a red border ; 19*ft.* 6*in. by* 4*ft.* 1*in.*

82 Another old Persian Rug, with blue ground, and four medallions in centre ; 8*ft.* 5*in. by* 4*ft.* 8*in.*

83 Another, of fine small design ; 8*ft.* 5*in. by* 4*ft.* 1*in.*

84 Another, small design ; 6*ft.* 9*in. by* 3*ft.* 2*in.*

85 An old Persian Prayer Rug, in yellow and blue ; 5*ft.* 9*in. by* 3*ft.* 7*in.*

86 A fine quality Turkey Rug, 12*ft. by* 3*ft.* ; and another, similar, 12*ft. by* 3*ft.*

87 A QUEEN ANNE WALNUT TABLE on shaped legs, with 1 drawer in frame, the top beautifully inlaid with geometrical designs ; 39*in. by* 26*in.*

88 A SET OF SIX QUEEN ANNE WALNUT CHAIRS on shaped supports, carved with acanthus leaves and scrolls, terminating in ball and claw feet, the backs pierced and carved with flowers and scrolls, the tops shaped as scrolls partly unrolled, the upholstered seats covered in old fawn and green damask

89 A LOUIS XIV ARM-CHAIR on shaped supports, terminating at the foot in a carved scroll and shell, the frame and arms carved with acanthus leaves, shells and scrolls, the seat and back upholstered and covered in needlework representing Oriental figures, flowers, etc., etc; ; 44*in. high by* 28*in. wide*

90 A QUEEN ANNE WALNUT BUREAU of unusual form, inlaid with bands of herring-bone pattern, the interior fitted with a well, drawers and pigeon-holes, with 2 drawers under, having brass handles and escutcheons engraven with flowers ; 2*ft.* 10*in. wide*

91 A RARE OLD QUEEN ANNE WALNUT CABINET on stand, the corners of stand ornamented with pierced brackets, fitted with one drawer with brass drop handles, surmounted by nest of 12 drawers enclosed by two doors, both of which are inlaid with bands of herring-bone pattern ; 4*ft.* 7*in. high by* 32*in. wide*

92 A Queen Anne Table on shaped supports with club feet, fitted with three drawers, with pierced brass handles ; 30*in. wide*

93 A FINE WALNUT QUEEN ANNE CARD TABLE, with concertina frame on shaped supports with claw feet, the knees carved with acanthus leaves and scrolls, the top lined with green cloth ; 33*in. wide*

94 A Queen Anne walnut Side Table on shaped legs with club feet, fitted with 3 drawers, the top and front inlaid with cross-bands ; 2*ft.* 9*in. wide*

95 A QUEEN ANNE WALNUT DOUBLE CHEST OF NINE DRAWERS, with brass handles and escutcheons complete, the fronts inlaid with bands of yellow and black colour woods ; 6*ft. high by* 3*ft.* 3*in. wide*

96 AN EARLY EIGHTEENTH CENTURY MAHOGANY BUREAU, of rare and unusual design, on pillar and claw stand, the lower part fitted with 8 drawers, the interior fitted with drawers, pigeon holes and secret drawers, with a folding writing slab lined with green cloth, enclosed by two doors, the drawers have brass drop handles, also the ends of the Bureau ; 3*ft.* 4*in. wide*

97 A CHIPPENDALE MAHOGANY WARDROBE, on shaped bracket feet, the lower part fitted with 5 drawers, the upper part with three sliding trays and a shelf, enclosed by doors having sunk panels with shaped tops ; surmounted by a carved dentil cornice ; 4*ft. wide*

98 An old Georgian mahogany Dumb Waiter on claw stand, the edges of revolving tops bordered with a brass gallery, pierced with a Greek key design, the circular shelves are 28½*in. and* 24*in. diam., by* 3*ft.* 2*in. high*

99 A Chippendale mahogany Wine Cooler on square-leg stand, the frame and legs carved with a fret pattern, with pierced brackets in corners, the ends having brass drop handles ; 13*in. square by* 22*in. high*

100 A Chippendale mahogany Elbow Chair on square leg supports with under stretchers, the pierced back carved with flowers, leaves and shell-work, the arms carved with mouldings, the upholstered seat covered in blue striped material

101 A very rare old English Tea Table with two falling leaves, on square legs, the frame fitted with one drawer, the top is of yew-tree wood ; *top* 20*in. wide, extending to* 38*in.*

102 An old Sheraton mahogany bow-front Sideboard, on square taper legs, fitted with six drawers with oval plate brass handles, the drawer fronts and legs are finely inlaid with satinwood lines ; 4*ft.* 6*in. wide*

103 A fine mahogany Sheraton Sofa-table with two falling leaves, on claw feet with castors, fitted with two drawers, the top and frame banded with satinwood and black and white lines ; 3*ft.* 6*in. wide, extending to* 5*ft.* 6*in.*

104 An old Sheraton satinwood Gaming Table with 2 drawers, on claw feet with castors, the sliding centre of top inlaid for chess or draughts ; *top* 2*ft.* 10*in. by* 20*in.*

105 An old English Bracket Clock in square frame, with very fine movement, in going order

106 An early English Lantern Clock, by Thos. Shinn Nathan, No. 192

107 A small old English oak Bureau, on turned supports with under frame, the interior fitted with a well, pigeon holes and drawers ; 21*in. wide by* 39*in. high*

108 An old French oak Cabinet, with panelled doors and ends, one drawer the front of which, together with the centre supports, are beautifully carved with flowers, leaves, drapery, etc., the end supports of the upper part terminate in winged figures of carved wood ; 3*ft.* 10*in. wide by* 5*ft.* 10*in. high*

109 A Jacobean circular topped Table on triangular stand, with under stage ; *top* 29*in. diameter*

110 A FINE CIRCULAR LIBRARY TABLE of the "Adam" period, on pillar and claw supports, fitted with 8 drawers, with brass drop handles, the top finely inlaid with geometrical designs, the frame inlaid with satinwood lines ; *top 4ft. 6in. diameter*

111 A set of 12 mahogany Chippendale Chairs on square legs, with under stretchers, the pierced backs carved in the form of ribbons, the loose seats upholstered and covered in crimson velvet

112 A VERY RARE OLD CHIPPENDALE MAHOGANY WARDROBE, the upper part enclosed by 2 doors with shaped panels finely carved, surmounted by carved pediment and centre ornament, the lower part with 2 long and 2 short drawers ; *4ft. wide*

113 An old English mahogany Secretaire and Cabinet, in French Empire taste, finely inlaid with white metal and brass, the fall-down front enclosing pigeon-holes and drawers, one long drawer in lower part, the front of which has festoons in mother-o'-pearl and ormolu, the legs of scroll design and shelf under ; an interesting piece, originally in the Hope Collection at Deepdene, and probably designed by Thomas Hope, author of *Furniture and Decoration*, 1805

IMPORTANT FURNITURE AND TAPESTRIES

The Property of the late W. K. D'Arcy, Esq.,

of Stanmore Hall, Middlesex.

(*Sold by Order of the Trustees*).

114 A SET OF 12 VERY FINE QUEEN ANNE CHAIRS, with pierced backs of scroll design, the cabriole legs beautifully carved with shell and acanthus leaf, the paw feet carved with scrolls and mask, the whole of the back and frame-work inlaid very finely with mother-o'-pearl, the seats have been fitted with cushions covered in Morris silk tapestry, height of backs *3ft. 3in.* (12)

115 A LARGE ARM-CHAIR of similar design to the previous lot, with very handsome scroll-shaped arms ; *height 3ft. 9in.*

116 A mahogany oblong Table on square tapered legs and small ormolu mounts, the top being fitted with a painting in classic style, attributed to Angelica Kauffman ; *top* 26*in. by* 19*in.*

117 A VERY FINE WRITING CABINET, designed by William Morris, of mahogany inlaid with floral designs and scroll-work in satinwood ; the centre of the upper part opens to form writing table, which is fitted with numerous pigeon holes and recesses. On either side are cupboards, one enclosing shelves and the other with 4 drawers. The top has lifting lid and forms a shallow chest for display of fine books or objects of art, the under part has square legs and stretcher rails ; *extreme width* 4*ft.* 7*in.* ; *extreme height* 4*ft.* 6*in.*

118 A mahogany and satinwood China Cabinet, by Morris & Co., the upper part enclosed by 4 shaped trellis-work doors, the lower part fitted with 4 drawers, 6 cupboards and recesses ; *width* 6*ft.* 6*in.*, *height* 6*ft.* 8*in.*

119 A Writing Table, in mahogany, with fine parquetry top and the centre inlaid with floral marquetry, fitted with one long drawer, on square tapered legs ; *the top* 4*ft.* 5*in. by* 2*ft.* 6*in.*

120 Two old Chinese cloisonné enamel Circular Plaques, the centres with trees, flowers, birds and rocks, and the borders divided into 8 panels with various designs, mounted on European stands of black carved wood ; 26*in. diameter* (2)

121 A VERY BEAUTIFULLY CARVED IVORY FIGURE OF LOUIS XIV, in classic robes, the pedestal of tortoise-shell mounted with 4 delicately carved panels, illustrating scenes from the life of the Monarch, the border with crowned L's, and mounted on ivory paw feet, 19½*in.* (ebonized stand, and square glass show-case with metal borders)

DRAWINGS (FRAMED).

SIR E. BURNE-JONES, 1885.

122 Portrait of a Young Lady, half-length in profile to the left, *signed and dated*

Red chalk on buff paper. 18½*in. by* 12½*in.*

SIR E. BURNE-JONES, 1889.

123 Head of a Woman, three-quarters to the left, looking down, *signed and dated*

Red and white chalk on red paper. 13*in. by* 11*in.*

SIR E. BURNE-JONES.

124 Head of a Young Girl in profile to the right

Red chalk on brown paper. 16*in. by* 12½*in.*

SIR E. BURNE-JONES.

125 Study for a portrait of a Lady, seated facing and looking to the right, *signed*

Red chalk on buff paper. 19½*in. by* 13*in.*

SIR E. BURNE-JONES, 1885.

126 Head of a Young Woman looking down, *signed and dated*

Red and black chalk on buff paper. 17*in. by* 11½*in.*

SIR E. BURNE-JONES, 1866.

127 Head of a Young Woman turned three-quarters to the left, *signed and dated*

Pencil on white paper. 11*in. by* 8½*in.*

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128 A Grand Piano, in exceptionally fine case, designed by William Morris, in gesso-work carved and decorated, the paintings by Miss Kate Faulkner. The border running round the lower margin gives four lines from the poem by William Morris, commencing "O Sun, now thou wanest" (from "The Roots of the Mountains")

129 A Morris Carpet, measuring about 40*ft. by* 20*ft.*, of very fine design, briar roses, scrolls, arabesques, and foliage of conventional types, on green ground and very beautiful borders, specially designed and made for the room in which the tapestries were hung

Lot 130.

THE SUPERB SET OF TWELVE TAPESTRIES DESIGNED BY SIR E. BURNE-JONES, AND WOVEN AT THE MERTON ABBEY WORKS BY WILLIAM MORRIS.

This series of Tapestries are the finest examples of the work of these two great artists which have ever been offered for sale; both gave much time, thought and care to their design and execution, and they form a unique record of their work and ideals.

Founded upon the Legend of the Quest of the Holy Grail, the artist has not attempted to depict any exact period of history, since the legends, as we have them to-day from Malory, were the outcome of long periods of time. The spirit of these legends is expressed in the tapestry designs as far as possible, and accounts for the absence of any effort to fix a chronological character to them.

Under *Panel No.* 1 is the inscription :—" How King Arthur sat in his Hall at the High Tide of Pentecost and how the whole Round Table was there assembled, when there entered to them a damsel and called upon the Knights to take upon them the Quest of the Sancgreal, whereof was great stir and wonder amongst them of the Round Table, both the King and his Knights."

Panel No. 2. " How after that the damsel had bidden the Knights of the Round Table to seek the Sancgreal, they departed on the quest whatever might befall. But of those that thus departed these are the chiefest, Sir Gawaine, Sir Launcelot of the Lake, Sir Hector de Marys, Sir Bors de Gamys, Sir Perceval and Sir Galahad."

[*See* Illustration.]

Panel No. 3. " How Sir Gawaine and Sir Yvame went their ways to seek the Sancgreal, but might no wise attain to the sight of it, but were brought to shame because of the evil life they led aforetime."

Panel No. 4. " Of the Quest of Sir Launcelot and how he rode the World round and came to a chapel wherein was the Sancgreal, but because of his sins he might not enter, but fell asleep before the Holy Things, and was put to shame in unseemly wise."

[*See* Illustration.]

LOT 130—*continued.*

Panel No. 5. This is a small panel, representing a ship at anchor, and suggesting the idea that the story has passed to far-off lands.

Panel No. 6, the largest of the whole series, and exquisitely carried out in every detail, represents Sir Galahad with two companions, guided by three angels; he kneels in adoration before the shrine where are "the Holy Things," watched by guardian angels. It is interesting to notice that all the plants, vegetation and scenery are quite distinct from those shewn in the previous panels when the knights were still in England.

[*See* ILLUSTRATION.]

The Heraldic Panels are of great interest, and worked out with the utmost care and accuracy, William Morris obtaining many of the details from the rare "Devises des Chevaliers de la Table Ronde," by Giron le Courteois. Most of the sixty shields represented have been identified.

The other panels, made to fill various spaces, are finely decorated "Verdures" and groups of deer. Sir E. Burne-Jones stated that he worked out the original designs for these with the greatest care and with infinite pains. The varying attitudes of the deer, the wealth of English flowers, including the Tulip, Dog-violet, Cornflower, Narcissus, Primrose, Hare-bell, and Snowdrop, amongst many others (the tapestry workers always had the living flower before them while engaged at the loom); the foliage of the Oak, the Alder, and the Bramble (the last of which recalls very clearly the Rose-briar series of paintings by Burne-Jones), all show the thought, labour, and love which were expended on this typical English work.

THE LIFELONG CO-OPERATION AND MUTUAL ASSISTANCE RENDERED TO EACH OTHER BY THESE TWO GREAT CRAFTSMEN SEEMS TO HAVE REACHED ITS CULMINATING POINT IN THE PRODUCTION OF THESE BEAUTIFUL TAPESTRIES, AND THEY MUST EVER REMAIN AS A MONUMENT TO THEIR INDUSTRY, ENERGY AND GREAT ABILITIES.

SIZES OF THE PANELS.

25*ft.* *by* 8*ft.*	10*ft.* 10*in.* *by* 5*ft.*
16*ft.* 6*in.* *by* 8*ft.*	11*ft.* 6*in.* *by* 5*ft.*
11*ft.* 6*in.* *by* 8*ft.*	6*ft.* *by* 5*ft.*
10*ft.* *by* 8*ft.*	5*ft.* *by* 3*ft.* 10*in.*
9*ft.* 6*in.* *by* 8*ft.*	5*ft.* 3*in.* *by* 2*ft.*
9*ft.* 9*in.* *by* 5*ft.*	8*ft.* *by* 3*ft.* 5*in.*

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B. FOREIGN.

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